

THEORY STUDIES: ARCHETYPICAL STUDIES IN CONTEMPORARY DESTINATION RESORT  
DESIGN

A Thesis

Presented to the Faculty of the Graduate School  
of Cornell University

In Partial Fulfillment of the Requirements for the Degree of  
Master of Arts

by

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August 2016

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## ABSTRACT

The focus of this study is the development of a series of destination resort archetypes for the ongoing Intypes (Interior Archetypes) Research and Teaching Project. Initiated in 1997 at Cornell University, the Intypes Project is an ongoing research project that creates the first typology of contemporary interior design practices that are derived from historical design sequences. Intypes, or Interior Archetypes, represent design ideals that span time, style, and culture. The research identifies design traits that have not been named, generates a design-specific vocabulary, and publishes a digital database of interior architectural photographs.

The Intypes Project's method is based on typology as a means of classification. Research began with a content survey of interior design and architectural trade journals, which was supplemented with literature on hospitality and resort design. Individual images from these sources were extracted and grouped according to similar traits and patterns. All images were then analyzed to determine if they represented a significant strategy in destination resort design that could be traced back at least three decades. The potential archetypes were proposed to the greater research group, with the most prominent and integral traits being deemed Intypes.

Seven destination resort Intypes were identified. Three existing Intypes that were previously found in other interior practice types were also found to occur in destination resort environments: Borrowed View, Transactional Space, and Inscape. The study also yielded four new Intypes: Room in the Sky, Adrift, Vista, and Lattice. All of the identified Intypes, with the exception of Lattice, encompass methods to physically integrate the interior and exterior realm. The majority of the archetypal practices have been in use for at least forty years, many of them even longer. Each of the Intypes is supported by a

pictorial sequence of the Intype's use through time, as well as a discussion of its effect within a historical context.

The research behind the destination resort Intypes presented here will also be made available on the Intypes Project's website – [www.intypes.cornell.edu](http://www.intypes.cornell.edu) – a web-based research and teaching site that is available to students, academics, and professionals alike. The website provides access to a wealth of knowledge and research that puts a name to archetypical interior design practices and illuminates how contemporary interior design practice is informed by historical precedent.

## BIOGRAPHICAL SKETCH

Cornell University, Ithaca, New York 2011-2016

Design and Environmental Analysis

M.A. Interior Design, August 2016

B.S. Design and Environmental Analysis, May 2015



## ACKNOWLEDGMENTS

First and foremost, thank you to my thesis chair, Professor Kathleen Gibson. She has provided me with guidance, feedback, and support ever since my matriculation into Cornell University five years ago. Her willingness to offer her time and insight to help me succeed is most appreciated, and I cannot thank her enough for my intellectual growth throughout my time at Cornell.

It was a pleasure having had the opportunity to work with my minor chair, Professor Paula Horrigan. Her unique expertise proved to be particularly advantageous in the identification and analysis of Intypes, and I am most grateful for her thoughtful insights.

I would also like to express my gratitude to the Department of Design and Environmental Analysis for enabling my academic and research endeavors, and for sparking and fueling my passion for a field I had never considered prior to entering Cornell as a freshman. It has been a wonderful five years.

To my fellow peers in DEA, thank you for sharing this experience with me and for keeping me sane amidst long bouts of writing sessions.

Last but not least, a huge thank you to my family for always believing in me. Without their unwavering support and encouragement, none of this would have been possible.

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CHAPTER 1  
**THE STUDY**

### 1.1. Parameters of the Study

The focus of this study is the development of a series of destination resort archetypes for the ongoing Intypes (Interior Archetypes) Research and Teaching Project. Initiated in 1997 at Cornell University, the Intypes Project creates the first typology of contemporary interior design practices that span time, style, and cross-cultural boundaries.<sup>1</sup>

Resorts are self-contained hotels that capitalize on location and provide a variety of activities beyond lodging.<sup>2</sup> This study examines both historical and contemporary resort interior environments in order to identify relevant practices and patterns in destination resort design, and provides comprehensive evidence for historically and culturally determined precedents that are relevant to the design of destination resort environments today. The Intypes Project employs a systematic research protocol that is heavily dependent on visuals sourced from architecture and design trade journals.

Presently, there is a lack of research breadth and depth pertaining to interior design elements that create meaningful spatial or visual experiences in destination resort environments. In contrast, a multitude of popular press books and magazines showcase current and award winning hotel designs. While full of beautiful, high-gloss imagery, these materials rarely, if ever, delve into the historical or cultural significance and reasoning behind the picturesque illustrations. This study, in conjunction with the Intypes Project, expands on previous research conducted in 2008 on resort and spa environments<sup>3</sup> in order to continue to bridge this gap between design and underlying meaning for destination resort interior spaces.

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<sup>1</sup> The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/research.cfm> (accessed April 2016).

<sup>2</sup> Rachel Joy Goldfarb, "Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design," (M.A. Thesis, Cornell University, 2008): 1.

<sup>3</sup> Rachel Joy Goldfarb, "Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design," (M.A. Thesis, Cornell University, 2008).

## **1.2. An Abbreviated History of Resorts**

The ancestry of modern resorts, which are traditionally centered around the spa experience, can be traced back more than 2,000 years to mineral and spring-water baths of ancient Greece and Rome. Early Roman spas included many of the amenities seen in a modern resort destination, including guestrooms, gymnasiums, and retail arcades; however, they were considerably smaller developments that were focused on communal bathing experiences. This emphasis on the relaxing and restorative power of water became a cornerstone of the earliest resorts, which were built to house visitors – mostly high-ranking, elite Roman families – to thermal and mineral springs around Europe. Similarly, in Japan, onsen, or hot springs, catered to courtiers and members of the upper class who vacationed at numerous hot springs in the mountains.

After their decline in the Middle Ages, spas were once again revived in the 16<sup>th</sup> century, at first for health reasons. People suffering from ailments such as gout and chest complaints sought the healing benefits of mineral springs, and the advantages of exercise and relaxation in environments away from populous cities were quickly recognized. During this period, the Italian Renaissance sparked a widespread interest in travel among the educated and wealthy, and resorts once again regained their prominence in Europe, becoming social hubs for members of the upper-class. For instance, seaside resorts in coastal areas in Rome, as well as the ancient spa of Bath, England, were transformed into fashionable resort destinations with the addition of casinos and racecourses, two amenities which soon became intertwined with the resort and spa concept of this time.

Spa resorts also began to develop in the United States as health treatment facilities in the 17<sup>th</sup> and 18<sup>th</sup> centuries and became more and more popular. The first American resorts were built around mineral springs such as those in Yellow Springs, Pennsylvania, Saratoga Springs, New York, and Hot Springs,



Arkansas, with the latter in particular catering to wealthy clients. Such resorts were generally massive in scale and characterized by sweeping, manicured lawns leading up to a grand entryway (Figure 1.1 and 1.2). The lobby and function spaces were formal and elegant, typically marked by chandeliers, intricate floral arrangements, grand pianos, and long stairwells. Lobbies also contained long circulatory pathways lined with clusters of furniture beside windows or along verandas overlooking the surroundings (Figure 1.3 and 1.4).



**Figure 1.1** (left) Exterior, The Greenbrier [1778] Anonymous, Interior Design; John H.B. Latrobe, Architecture; White Sulphur Springs in “Gallery” <http://www.greenbrier.com/HomePage-Sub-Pages/About-The-Greenbrier/Media-Gallery> (accessed April 2016); PhotoCrd: Anonymous.

**Figure 1.2** (right) Exterior, Homestead Resort Hot Springs [1766] Anonymous, Interior Design; Multiple, Architecture; Hot Springs in “Gallery” <https://www.omnihotels.com/hotels/homestead-virginia/property-details/gallery> (accessed April 2016); PhotoCrd: Anonymous.



**Figure 1.3** (left) Front Piazza, Grand Union Hotel [1802] Anonymous, Interior Design; Anonymous, Architecture; Saratoga in “Robert N. Dennis collection of stereoscopic views” [https://commons.wikimedia.org/wiki/File:Front\\_Piazza\\_of\\_Grand\\_Union\\_Hotel,\\_Saratoga,\\_N.Y.\\_from\\_Robert\\_N.\\_Dennis\\_collection\\_of\\_stereoscopic\\_views.jpg](https://commons.wikimedia.org/wiki/File:Front_Piazza_of_Grand_Union_Hotel,_Saratoga,_N.Y._from_Robert_N._Dennis_collection_of_stereoscopic_views.jpg) (accessed April 2016); PhotoCrd: Anonymous.

**Figure 1.4** (right) Lobby, Homestead Resort Hot Spring [1766] Anonymous, Interior Design; Multiple, Architecture; Hot Springs in “Photos & Videos” [http://www.yelp.com/biz\\_photos/omni-homestead-resort-hot-springs?select=E3AZOl-kkvbXsbBO4uhJEA](http://www.yelp.com/biz_photos/omni-homestead-resort-hot-springs?select=E3AZOl-kkvbXsbBO4uhJEA) (accessed April 2016); PhotoCrd: Sheri Fresonke H.

As the 18<sup>th</sup> century progressed, development boomed as American entrepreneurs capitalized on resorts' social and commercial potential in attracting wealthy clients, developing facilities for formal events (balls, parties) as well as recreational activities (horse racing, tennis, casinos). It wasn't until the widespread construction of the railroad, however, that the resort vacation started to become accessible to a wider market. Following the completion of the Transcontinental Railroad in the 19<sup>th</sup> century, multiple resort destinations sprung up throughout the United States. Atlantic City, initially founded as a vacation outlet for Philadelphia artisans, drew visitors from around the country. Coastal resorts in southern California, built to attract members of high society, quickly saw the arrival of a different market, transported by the cheap rail services. Similarly, in England, the rise of the railroad drew people from the middle and working ranks of society to seaside towns previously only frequented by the wealthy. Brighton, in particular, achieved mass popularity as a day tour and vacation destination.

As the 19<sup>th</sup> century progressed into the 20<sup>th</sup> century, the list of desirable health-oriented destinations gradually broadened to encompass sea, mountain, and lake destinations. Fashionable hotels such as Mohonk Mountain House in upstate New York and Hotel del Coronado in San Diego, California thrived in diverse scenic settings. However, following World War II, most leisure travelers were looking for "sunshine" vacations and new trends in tourism evolved. Big cruise ships began to carry wealthy international travelers to the Pacific and the Caribbean. In addition, the rise of commercial jet services in the late 20<sup>th</sup> century made long-distance travel more affordable and accessible to the wider public. Resort markets boomed in areas such as Waikiki, Hawaii, Cancun, Mexico, and Bali, Indonesia, where seaside resort clusters were constructed. Development in such remote locales also prompted considerations of environmental conservation as tourists' recreational interests broadened to include archaeology (native, historic sites).

The late 20<sup>th</sup> century also saw an increase in large-scale, self-contained themed resorts. Walt Disney World, which opened in 1971 and has continued to expand since then, is one such example. It marked the first major amusement destination center, housing multiple resorts, theme parks, and providing a wealth of amenities including various educational programs, recreational activities, entertainment, and fitness pursuits. Similarly, the Palace of the Lost City opened in 1992 as a themed, multi-amenity casino-resort destination in South Africa. It was designed primarily as a palace of an isolated civilization and secondly as a luxury hotel, and its design details – including integration of local flora and fauna, waterfalls, and African carvings – reinforce this strong theme and sense of place. These new developments, along with many more that sprung up during the 1990s hotel boom, exemplified what was considered “resort destinations” of the modern day and age. However, as Dob J. Hibbard observed, entertainment or themed resorts “didn’t [truly] dissolve the boundary between the real and artificial, [but rather] made that line a bit too apparent.”<sup>4</sup> In addition, the traditional resort’s emphasis on wellness and rejuvenation is somewhat lost in multi-amenity, mega-resort complexes – as David Collins puts it, “without the sense of isolation and seclusion the whole concept of getting away or escaping evaporates, leaving nothing more interesting than the next resort or holiday villa.”<sup>5</sup> Resorts of the 21<sup>st</sup> century are thus steadily shifting towards more authentic and natural environments due to evolving traveler wants, needs, and expectations.

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<sup>4</sup> Don J. Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 160.

<sup>5</sup> David Collins, *New Hotel: Architecture and Design* (London: Conran Octopus, 2001): 119.

### 1.3. Importance of the Study

Hospitality is not only an integral part of the modern tourism industry, but occupies a large portion of humans' leisure lifestyle as well. Resorts retain the spirit of their predecessors through their primary emphasis on respite and rejuvenation, drawing individuals, couples, and families alike who are looking for a 'total escape' from the routine of their daily lives.<sup>6</sup> Not to be confused with the breed of city resorts, which, as the name implies, aim to bring the resort vacation within easy reach to the mass consumer market, destination resorts, in particular, cater to international travelers whose concern with physical fitness, state of mind, and cultural experiences has been steadily growing since the post-World War II era.<sup>7</sup> It is these travelers that seek access to the 'originals' of the tropical or exotic that have been substituted in many themed or mega-resort developments, such as those of the Las Vegas Strip or Disney World, that strive for geographical exoticism based on synthetic tropicity.<sup>8</sup> A distinguishing feature of destination resorts, then, is not only their classification as a self-contained destination in their own right, but their 'destination' as a result of remote location – such as coastlines, forests, and mountaintops – and extreme climate.<sup>9</sup>

Traditionally, the designs for 'resort as destination' needed to support an abundance of luggage, belongings, and equipment needed for long stays and a multitude of activities. These requirements led to grander scale and style of lobbies, circulation areas, and guestrooms, as well as areas of leisure, such as restaurants and spas, in order to provide the visitor with 'a total escape' in an appropriately themed setting.<sup>10</sup> However, the status of 'resort hotel,' implying grand facilities and a wealth of amenities, may

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<sup>6</sup> David Collins, *New Hotel: Architecture and Design* (London: Conran Octopus, 2001): 13.

<sup>7</sup> ILO Hotel, Catering and Tourism Committee as cited in Hana Ayala, "Resort Hotel Landscape as an International Megatrend," *Annals of Tourism Research* 18, no. 4 (December 1991): 571.

<sup>8</sup> Hana Ayala, "Resort Hotel Landscape as an International Megatrend," *Annals of Tourism Research* 18, no. 4 (December 1991): 571.

<sup>9</sup> Anne M. Schmid and Mary Scoviak-Lerner, "Resorts," *International Hotel and Resort Design* (New York: PBC International, INC., 1988): 198.

<sup>10</sup> Charles K. Hoyt, "Hotels are Back, But..." *Architectural Record* 184, no. 10 (October 1996): 98.

no longer be enough to garner travelers' attention or satisfaction. Since the 2000s global recession, the hospitality industry has been seeing a shift in consumer values from "conspicuous consumption to conscientious consumption." This shift, in turn, is causing hotels to reinvent their definition of luxury – whereas 'old luxury' emphasized formality and material surroundings, the 'new luxury' trend is more focused on feelings and personal experiences.<sup>11</sup>

In keeping with the new luxury trend, today's resorts are placing arguably less emphasis on grand facilities and the "pool bar and piña colada culture"<sup>12</sup> of their traditional counterparts, and more emphasis on the destination itself – that is to say, the local environment and culture. In other words, contemporary resorts are more outward-focused, seeking to establish a strong sense of place and opportunities for escape and rejuvenation through a connection to the outdoors and access to authentic, unspoiled destinations – a practice termed 'etho-tourism,' which emphasizes the cultural and spiritual dimensions of a location.<sup>13</sup> With the rise of eco-resorts and adventure resorts in particular, resorts' development and marketing strategies have gradually shifted their center of gravity to outside the building.<sup>14</sup> Location and scenery thus now bear equal (if not more) importance in tourists' decision-making process as do a resort's facilities and available amenities. In terms of design, this means there is an increasing importance for an enhanced contextual fit of the building to its surroundings, therefore creating an environment that exists in harmony with the local setting and culture. More than simply creating luxurious environments, the designer's challenge lies in strengthening the ties between interior and exterior whilst staying true to the site's legacy, and creating opportunities for discovery, relaxation,

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<sup>11</sup> Howard J. Wolff, "Lux in Flux," *Hotel Yearbook* (2010): 134.

<sup>12</sup> David Collins, *New Hotel: Architecture and Design* (London: Conran Octopus, 2001): 121.

<sup>13</sup> Walter A. Rutes, Richard H. Penner, and Lawrence Adams. *Hotel Design, Planning, and Development* (New York: Norton & Company, 2001): 104.

<sup>14</sup> Hana Ayala, "Resort Hotel Landscape as an International Megatrend," *Annals of Tourism Research* 18, no. 4 (December 1991): 569.

and enjoyment that are not drawn from traditional ‘mega-resort’ amenities such as shopping centers and casinos, but rather, are more closely connected with natural and cultural offerings.

The new hotel is not a brand or even a design style. Rather, it is an experience and challenge.<sup>15</sup> In terms of resort design, this means that bigger does not necessarily equal better. Travelers are no longer looking for volume, but rather, seeking luxury in the form of harmonious environments that promote well-being as well as opportunities for mental stimulation and discovery. As Martin Kunz observes, “The view of ‘what guests really want’ [is] astonishingly uniform within the hotel industry: champagne buckets and flower arrangements have become tediously predictable shorthand for hospitality and comfort.”<sup>16</sup>

Today’s destination resorts shun this ‘predictability’ by capitalizing on their locations, blurring the boundaries between interior and exterior, and channeling local flavor, thereby distinguishing themselves from the “bubbles and micro-worlds”<sup>17</sup> of their city and mega-resort counterparts. As Gunn (1988) puts it, “Even if a New York City nightclub designer hires the best hula dancers, he will have a hard time reconstructing the atmosphere of the Hawaiian Islands.”<sup>18</sup> Good contemporary destination resort design thus connects materiality to meaning and brings together the social, natural, and cultural dimensions of a place in order to create meaningful and unique experiences for visitors in truly memorable settings.<sup>19</sup>

At the Hawaii International Longshore and Warehouse Union’s 1969 statewide convention, Architectural critic Allan Temko stated that “many of Hawaii’s hotels [are] the wrong hotels –uninspired stacked boxes, rectilinear in form and devoid of enduring character.”<sup>20</sup> This sparked the gradual shift of Hawaiian resorts to individualized environments of understated, natural elegance that were more

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<sup>15</sup> David Collins, *New Hotel: Architecture and Design* (London: Conran Octopus, 2001): 38.

<sup>16</sup> Martin Nicholas Kunz, *Wellness Hotels* (Augsburg: lebensart global networks AG, 2003): 5.

<sup>17</sup> Howard Watson, *Hotel Revolution* (Chichester: John Wiley & Sons, Ltd., 2005): 133.

<sup>18</sup> Clare Gunn, “Vacationscape: Designing Tourist Regions” as cited in Hana Ayala, “Resort Hotel Landscape as an International Megatrend,” *Annals of Tourism Research* 18, no. 4 (December 1991): 573.

<sup>19</sup> Adriana Campelo et al., “Sense of Place: The Importance of Destination Branding,” *Journal of Travel Research* 53, no. 2 (2014): 155.

<sup>20</sup> Don J. Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 151.

authentic to the islands' heritage. However, more than thirty years later, Temko's sentiment still rings true. In the hospitality industry of the 21<sup>st</sup> century, destination branding is a more important strategy than ever before. It involves "selecting a consistent element mix to identify and distinguish [a destination] through positive image-building" and its purpose is multifold: to attract tourists, to differentiate a destination from other competitors, to manage image, and to better a destination by increasing the economic contribution of tourism.<sup>21</sup> Destination branding moves away from hotel standardization, which, although it supports uniformity and efficiency across international hotel chains, is a potential competitive disadvantage.<sup>22</sup> In an increasingly globalized world, it is key to develop an emotional link with tourists by incorporating characteristics of the local culture into hotel design and ambiance and by avoiding standard 'cookie-cutter' hotel rooms. The challenge for today's hotels and resorts, then, is to meet certain global brand standards whilst adding local variation – an "essentialized difference," local culture, or the simulation of it – in order to create an authentic environment.<sup>23</sup> As Gunn (1987) affirms, "the development and the promotion of the individuality of places may be tourism's greatest opportunity."<sup>24</sup>

This study examines historic and contemporary destination resort environments in order to identify place-sensitive design strategies that have been adapted across time, style, and culture. The identification and evaluation of these traits allows for better understanding and appreciation of specific destination resort design characteristics, thereby highlighting important precedents that will strengthen both the practice and experience of future destination resort design.

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<sup>21</sup> Sun-Young Park and James F. Petrick, "Destinations' Perspectives on Branding," *Annals of Tourism Research* 33 (2005): 262.

<sup>22</sup> Timothy Jeonglyeol Lee, "Role of Hotel Design in Enhancing Destination Branding," *Annals of Tourism Research* 38 (2010): 708.

<sup>23</sup> Timothy Jeonglyeol Lee, "Role of Hotel Design in Enhancing Destination Branding," *Annals of Tourism Research* (2010): 709.

<sup>24</sup> Clare Gunn, "Vacationscape: Designing Tourist Regions" as cited in Hana Ayala, "Resort Hotel Landscape as an International Megatrend," *Annals of Tourism Research* 18, no. 4 (December 1991): 573.

#### **1.4. The Intypes Teaching and Research Project**

This study's findings contribute to the Intypes (Interior Archetypes) Research and Teaching Project at Cornell University. The Intypes Project is an ongoing research project that is the first of its kind to create a typology of contemporary interior design practices that are derived from historical design sequences. Intypes, or Interior Archetypes, represent an ideal example of a historical and culturally determined design practice. Initiated in 1997 at Cornell University, the research identifies historically and culturally significant design traits that have not yet been named and generates new, design-specific vocabulary. The identified Intypes are organized based on practice types (retail, hotel, museum, workplace, etc.) and elements (light, material, etc.), and are accompanied by chronological images of each Intype seen in both historical and contemporary interior settings. This provides the foundation for an online, searchable database that is available for academic and professional use.<sup>25</sup>

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<sup>25</sup> Accessible at: [www.intypes.cornell.edu](http://www.intypes.cornell.edu).



### 1.5. Methodological Approach and Process

The Intypes Project's theoretical foundation stems from George Kubler's *The Shape of Time*, which states that there are reiterative practices in design that span time and style and cross-cultural boundaries.<sup>26</sup> This framework guides the Intypes Project's methodological approach to produce a typology of interior design elements by classifying and grouping reoccurring design traits that have some inherent similarities. This allows for connections to be made between contemporary interior design practices and their historical precedents.

The research protocol employs the following series of steps:

1. Analyzing primary and secondary sources in order to develop a collection of recurring design traits;
2. Identifying reoccurring traits that represent dominate characteristics of the design practice;
3. Defining, naming, and illustrating traits through chronological pictorial examples;
4. Presenting a draft of the proposed archetypes to the Intypes research group;
5. Conducting observational field studies in order to compare pictorial representations of archetypes with the actual built settings;
6. Making revisions based on field studies;
7. Preparing final Intypes for website presentation.<sup>27</sup>

The Intypes Project's methodological approach is both critical and theoretical, establishing a continuum of historically and culturally relevant design solutions. In addition, the naming of new archetypes is about reduction – capturing the essence of the identified design trait in a concise and evocative word.

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<sup>26</sup> George Kubler, *The Shape of Time: Remarks on the History of Things* (New Haven: Yale University Press, 1962), 31-82 in Jennings, "A Case for a Typology of Design": 49.

<sup>27</sup> Jan Jennings, "A Case for a Typology of Design": 53-55.

These mnemonic names are paired with a thumbnail icon on the project website, which allows for visual association of the identified Intypes. In this way, the Intypes become the basis for scholarly and professional understanding of the relationship between contemporary designs and their historical precedents.

## **1.6 Literature Review**

### **Primary Sources**

Several trade journals served as primary sources and were used as a basis for image collection and trait identification. Of these, *Interior Design* and *Hospitality Design Magazine* served as the most prominent sources of data collection. *Interior Design* has been in publication since 1932 and serves as one of the primary trade magazines for the interior design industry. *Hospitality Design Magazine*, although not as longstanding, has served as the primary trade magazine of the hospitality industry for over 30 years. Later issues of *Architectural Record* also aided in data collection. Although it has been in publication since 1891, it only began to feature hotels more steadily from the late 1980s onward. All past and present issues (up to January 2016) from the aforementioned publications were examined for relevant images and articles. This amounted to approximately 2,900 issues in total. Published images were particularly important visual sources for this project as interior spaces tend to be more temporal than building exteriors – they are often retrofitted or frequently changed as taste and purpose evolve or the property comes under new management. Printed photographs provide tangible records of interior spaces, preserving them as they are or once were, thus enabling further visual analysis.

### **Secondary Sources: Building and Photographic History**

Secondary sources included literature written specifically about hospitality design. Walter A. Rutes, Richard H. Penner, and Lawrence Adams' *Hotel Design, Planning, and Development* (2001) and Margaret Huffadine's *Resort Design: Planning, Architecture, and Interiors* (2000) presented a broad overview of the hospitality and resort industry from planning, architecture, and interior perspectives. Both books also provided a breakdown of contemporary resort types, supplemented by planning and design considerations and some case studies for each category. In addition, *Hotel Design, Planning, and Development* offered a timeline of major milestones in the hospitality industry from ancient times to the

20<sup>th</sup> century; and *Resort Design* was particularly useful for its detailed coverage of the evolution of resorts from ancient times to present day.

Of all the secondary sources used, David Collins' *New Hotels* (2001) presented the most insightful overview of contemporary hotel trends – from architectural approaches to branding to elements of style. It also contained a section devoted to the new “getaway hotel,” which provided an in-depth analysis of design trends for modern resort sanctuaries. This section, in particular, was helpful in detailing how the modern traveler's wants, needs, and expectations drive the planning and design considerations of contemporary resort environments. Similarly, *Wellness Hotels* (2003) by Martin Nicholas Kunz, showcased a collection of highly individual 20<sup>th</sup> and 21<sup>st</sup>-century resort concepts that rebel against “practical uniformity” and anonymous designs, trends that respond to the modern traveler's search for a new type of luxury experience – one that provides a comfortable but unique “home away from home” and restores inner balance.<sup>28</sup>

Don J. Hibbard's *Designing Paradise: The Allure of the Hawaiian Resort* (2006), although specific to Hawaii resorts, contained useful insights on island resort trends that could be translated to other remote environments. It contained a plethora of images and case studies of 19<sup>th</sup> to 21<sup>st</sup>-century Hawaiian resort developments, as well as a detailed history and analysis of past and contemporary Hawaiian resort design trends. Of particular interest was its emphasis on evolving travel needs and how these translate into new design trends – similarly to the aforementioned books, *Designing Paradise* also reinforced the move away from the “uninspired stacked boxes” of typical mega-resorts towards more authentic environments with understated, natural elegance.<sup>29</sup>

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<sup>28</sup> Martin Nicholas Kunz, *Wellness Hotels* (Augsburg: lebensart global networks AG, 2003): 4-7.

<sup>29</sup> Don J. Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 151.

*Designing Paradise: The Allure of the Hawaiian Resort* (2006), *Resort Hotels: Architecture and Interiors* (1990), and *Hotel Revolution* by Howard Watson (2005) were most beneficial visually. *Resort Hotels* showcased fifty 20<sup>th</sup>-century Japanese resort interiors categorized by location type – seaside, hillside, and urban. *Hotel Revolution* broke down revolutionary hotel concepts by innovation type. Most constructive were the “eco” and “retreat and refresh” categories, which contained both images and descriptions of contemporary resort projects with a heavy emphasis on nature and wellness.

### **Secondary Sources: Intype-Specific Resources**

Günter Nitschke’s *From Shinto to Ando: Studies in Architectural Anthropology in Japan* (1993) presented an overview and in-depth analysis of Japanese metaphysics that have given rise to certain aesthetic and architectural practices. Of the most relevant was the concept of ‘en,’ which informed the cultural roots of Transactional Space.

A multi-volume book series on Indonesian architectural traditions and cultural beliefs informed this thesis’ chapters on Adrift and Room in the Sky: *Indonesian Houses – Tradition and Transformation in Vernacular Architecture* (2003) and *Indonesian Houses Volume 2 – Survey of Vernacular Architecture in Western Indonesia* (2008). Two scientific journal articles on biophilic design – “Architectural Lessons from Environmental Psychology: The Case of Biophilic Architecture” (2007) and “Biophilic Qualities of Historical Architecture: In Quest of the Timeless Terminologies of ‘Life’ in Architectural Expression” (2014) – were also consulted when writing the chapters on Adrift, Room in the Sky, and Vista. These articles’ overview of aesthetic preference theories, as well as their insights into the design of restorative built environments, informed the aesthetic and psychological appeals of the aforementioned Intypes.

Allen S. Weiss’ *Mirrors of Infinity – The French Formal Garden and 17<sup>th</sup> Century Metaphysics* (1995),

which provided comprehensive insight into the metaphysics behind practices in French garden design, informed the cultural roots of Vista. Useful concepts and terminology concerning visual coherence in urban landscapes were gleaned from Kevin Lynch's *Image of the City* (1960) and Gordon Cullen's *Townscape* (1961), which also served as valuable resources for the chapter on Vista.

### 1.7. Summary and Analysis of Findings

Research began with a content survey of interior design and architectural trade journals – primarily, *Interior Design* and *Hospitality Design Magazine*. All relevant articles were scanned and archived starting from the oldest publications to the most recent issues. Individual images from the articles were then extracted and grouped according to similar traits and patterns. From this systematic organization, existing Intypes from other practice types (and some previously defined under resort & spa environments) were identified. Previously unidentified traits that represented a significant destination resort design strategy led to the creation of new Intypes, provided there were at least three decades of historical evidence to substantiate their design importance.

The analysis of trade magazines was then supplemented with literature on hospitality design and resort design in particular. Several of the books provided a plethora of images of 20<sup>th</sup> and 21<sup>st</sup>-century resorts accompanied by descriptions of each project. These books aided in collecting additional examples of both existing and new Intypes as seen in projects that had not been covered in the trade journals; they also provided useful insights into the design of each project. Relevant images were scanned and filed accordingly with the trade journal images. All images were then analyzed to determine if they represented a significant strategy in destination resort design that could be traced back at least three decades.

To aid in data collection and analysis, site visits were made to resorts in Sentosa Island, Singapore in January 2016 and Providenciales, Turks and Caicos Islands in June 2016. Both field studies amounted to seventeen visited resorts, which were:

Singapore:

Shangri-La's Rasa Sentosa

Siloso Beach Resort

Turks & Caicos:

The Sands at Grace Bay

The Regent Grand Turks and Caicos

Mövenpick Heritage Hotel Sentosa Hotel

Hotel Michael

The Sofitel Singapore Sentosa Resort & Spa

Amara Sanctuary

Capella Singapore

Amanyara

Gansevoort Turks & Caicos

West Bay Club

The Somerset on Grace Bay

The Palms Turks and Caicos

Grace Bay Club

Seven Stars Resort

The Tuscany on Grace Bay



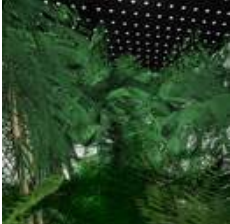
While I was unable to view guestrooms and other private facilities, in all instances I was able to access the resort's lobby, main circulatory and function areas, and exterior grounds. My first-hand experiences from each site visit helped inform the overall chronological narrative. In addition, personal photographs, some of which have been incorporated into this thesis, were taken at all sites.

Notably, I had the pleasure of meeting with the in-house architect for Amanyara, situated on Providenciales' remote western shore. He presented a tour of the extensive property, allowing me to view multiple guest villas in addition to restaurant and spa facilities, and provided insight into the concept, planning, and considerations that governed the resort's design. The experience was invaluable, not only for the purposes of this thesis, but also for my own career interest in the hospitality design industry. It was noteworthy how every guest villa shared the same dimensions and floor plan, yet each was sited to offer a unique perspective over the landscape, whether that be of the ocean or abundant foliage. Each was essentially a glass cube surrounded on three sides by floor-to-ceiling sliding doors. This ensured uninterrupted views and seamless access to the immediate surroundings and yet shrouded in ultimate privacy, tucked away in little alcoves throughout the 100-acre property.




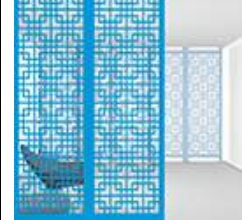


Seven resort Intypes emerged from this research. Three were previously named and identified (Table 1.1). This study also yielded four new Intypes (Table 1.2).

**Table 1.1 Summary of Existing Intypes found in Destination Resorts**

	<p><b>Borrowed View</b>, previously identified under the Apartment practice type, originates from a traditional Japanese practice of visually incorporating an extraordinary adjacent or distant exterior view into the interior.</p>
	<p><b>Transactional Space</b>, previously identified under the Resort &amp; Spa practice type, describes the area between interior and exterior that is blurred by continued flooring materials and often dematerialized walls between spaces.</p>
	<p><b>Inscape</b>, previously identified under the Themed Dining practice type, uses natural or artificial outdoor elements as a strategy to create exterior landscapes on the interior.</p>

**Table 1.2 New Destination Resort Intypes**

	<p><b>Room in the Sky</b> describes a standalone, raised structure that provides an advantageous interior viewpoint.</p>
	<p><b>Adrift</b> describes a resort structure that appears to float on water from both an exterior and interior viewpoint.</p>
	<p><b>Vista</b> refers to an axial framed view that is seen from one end of a circulatory pathway, establishing an extended perspective of distant exterior landscapes.</p>
	<p><b>Lattice</b> is a structure of open framework comprised of strips of wood, metal, or similar material that are joined together to form an interlaced pattern.</p>

The first and most obvious analysis of the findings is with respect to location. The 122 singular destination resorts reviewed in this thesis represent forty-three countries across all continents, with the exception of Antarctica. In Figure 1.5, each dot represents one resort. The geographic assessment yields that the identified Intypes were most prevalent in resorts in warm-weather locations, particularly within South/Southeast Asia (33) and islands in the Western hemisphere, such as those of Hawaii, the Caribbean, and French Polynesia (26). Africa and Mexico also yielded a high concentration of resorts (30). Given that ‘resort as destination’ is a result of remote location and extreme climate,<sup>30</sup> and that a majority of the identified Intypes encompass methods to physically integrate the interior and exterior realm, these findings were anticipated.

While most of the identified Intypes were evenly distributed throughout all locations, Inscape appeared most frequently in the United States and Mexico (15), whereas Lattice appeared more often in Asia and the Middle East (15). Though the latter suggests a connection to cultural practice, the former may be attributed to the consumer market. Specifically, the rise of Inscape in destination resort design is concurrent to the economic expansion and increased prosperity of the post-war period, during which the resort-town tourist market comprised of a significant percentage of successful baby boomers – the “over-the-thrill crowd”<sup>31</sup> with a penchant for visible luxury and instant gratification. Inscape’s presence in the Western hemisphere may thus be explained by 20<sup>th</sup>-century travelers’ preferences and expectations.

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<sup>30</sup> Anne M. Schmid and Mary Scoviak-Lerner, “Resorts,” *International Hotel and Resort Design* (New York: PBC International, Inc., 1988): 198.

<sup>31</sup> Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 153.



**Figure 1.5 Geographic Overview of Destination Resort Intypes**

The identified Intypes may also be analyzed based on their chronological occurrence within destination resort design. In Table 1.3, one dot represents one published example. Darker dots represent 2 or more examples within the same year. The timeline yields that Borrowed View (1940s to present) and Transactional Space (1950s to present) are the longest-standing Intypes and remain the most prominent within contemporary resort design. Room in the Sky and Vista, which date back to the late 1980s, appear to be the youngest of the identified Intypes. Their appearance within destination resort design coincides with the fairly recent rise of intimate, humble, and location-sensitive resort structures that, like the earliest spa resorts, promote restoration and rejuvenation.

Interestingly, Inscape (19), the least common of the existing Intypes, and Lattice (22) were most prolific in resorts of the pre-2010s decade. One possible explanation for this change in trend might be the post-2000s recession shift of contemporary resort design away from inward-focused microworlds of luxurious, lush interiors, towards more outward-focused experiences. What that suggests is today's

resorts are placing arguably less emphasis on grand, awe-inspiring facilities with a wealth of amenities, and are focusing more on the external destination – the local environment and its natural and cultural offerings.

There has, however, been an undeniable increase in frequency of all Intypes during the last two decades. These findings reflect a growth in leisure travel, which has been steadily on the rise since the post-war decade. Although tourism faltered as a result of the late-2000s recession, it has since then recovered, even seeing international tourist arrivals surpass the milestone of one billion tourists globally in 2012.<sup>32</sup> With more people with the means to travel than ever before, and with modern modes of transport that make long-distance travel possible, the increase in global destination resort projects is expected.

The millennial traveler, in particular, will increasingly dominate the world's travel demographics. This breed of travelers, more so than previous generations', value individuality and self-expression. They shun pre-packaged tours, instead seeking autonomy and control of their own experiences. Says Brian McGuinness, global brand leader of Starwood Hotels & Resorts, "We see millennial travelers more as explorers than tourists."<sup>33</sup> The modern-day hospitality industry can thus no longer merely rely on the familiar and popular appeal of 'classic' travel destinations, such as New York City or Paris. Rather, today's destination resorts must offer customized, flexible experiences and abundant opportunities for contact with the local setting's cultural and natural offerings in order to attract travelers' attention. In terms of design, this means that it is increasingly important to avoid standard 'cookie-cutter' guestrooms. Instead, destination resorts must maximize guests' exposure to the local environment by inviting the exterior in and the interior out. Accomplishing such a feat extends beyond fashioning resort

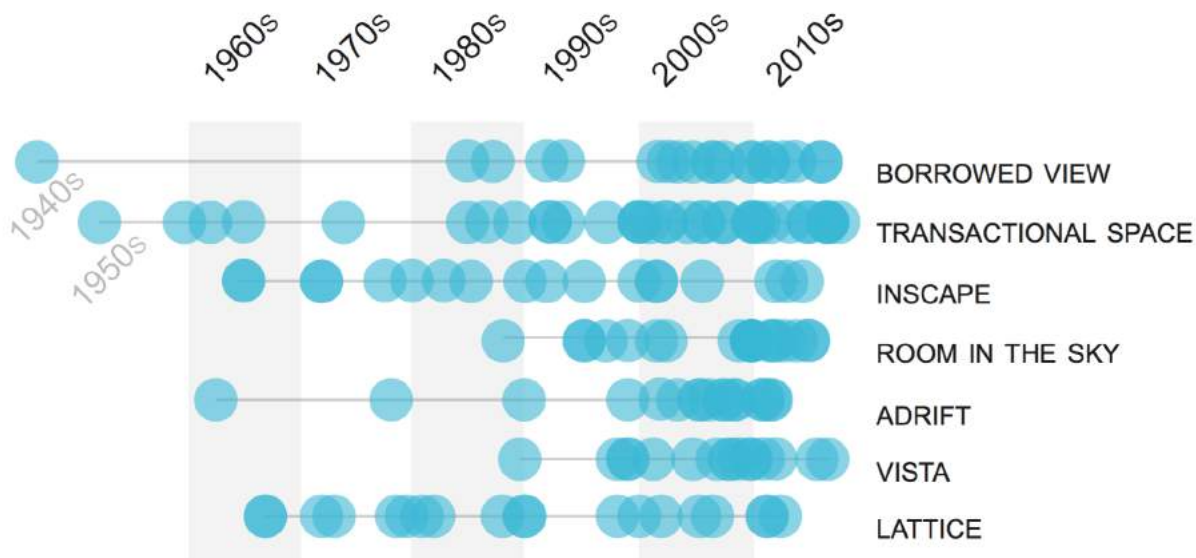
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<sup>32</sup> "UNWTO World Tourism Barometer," *UNWTO World Tourism Barometer* 11, no. 1 (January 2013).

<sup>33</sup> Dinah Eng, "What Do Millennials Want? Hotels Have Some Ideas" [http://www.nytimes.com/2016/04/10/travel/millennials-hotels.html?\\_r=0](http://www.nytimes.com/2016/04/10/travel/millennials-hotels.html?_r=0) (accessed July 2016).

structures in the local vernacular and integrating cultural artifacts throughout the resort interior. Designers may also employ strategies to visually and physically connect the resort interior to its exterior surroundings, thereby creating the opportunities for local immersion, adventure, and cultural authenticity that the modern-day traveler seeks.

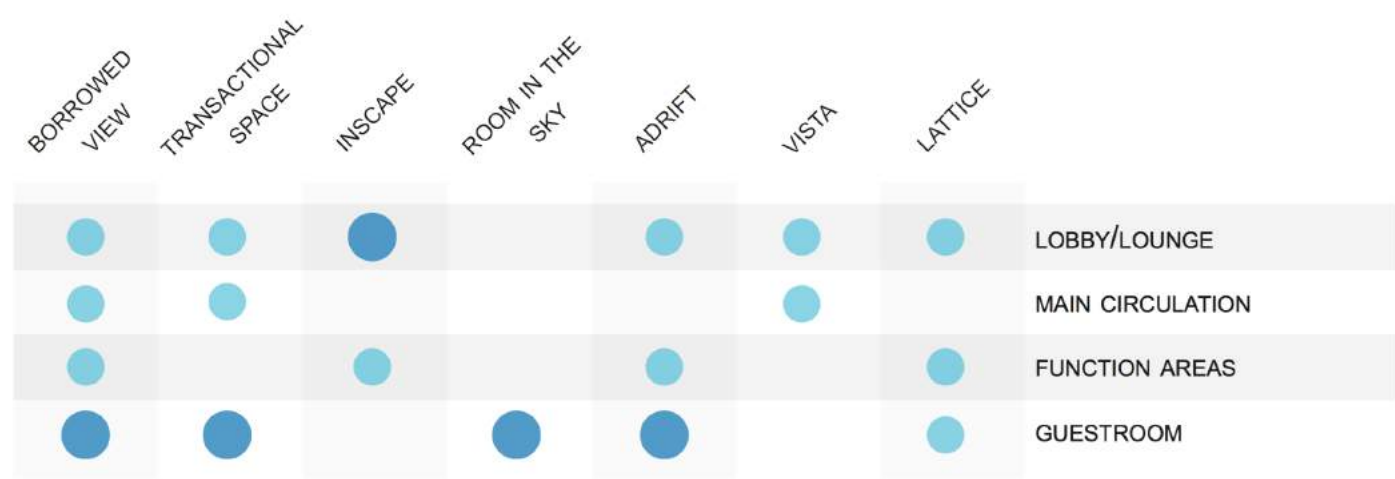
**Table 1.3 Timeline of Relative Occurrence within Destination Resort Design**



This research project also yielded that the majority of identified Intypes are frequently instanced within the guestroom space (over 70 instances in total). In Table 1.4, the small blue dots represent one to nine published instances, and the larger dark blue dots represent ten or more. As the guestroom is arguably where guests spend a majority of their time, it is necessary that resorts take advantage of their location and establish a strong connection between the interior and the surrounding landscape, thereby creating unique and meaningful experiences for their guests. This can be achieved through the Intypes Borrowed View, Transactional Space, Room in the Sky, and Adrift, which are long-standing design strategies used to merge the traditionally private, enclosed guestroom with its vast and wild exterior surroundings. In addition, Borrowed View is, unsurprisingly, prevalent throughout all resort areas. As essential to a resort

as is location, it remains a clear, straightforward strategy to establish a strong visual link to the natural landscape from within the interior realm.

**Table 1.4 Locations of Intypes within Destination Resorts**



Intypes research frequently identifies clusters, which are pairings of two or more archetypical practices (Table 1.5). The chart illustrates that Borrowed View and Transactional Space commonly occur in the presence of the newly identified Intypes: Room in the Sky, Adrift, and Vista. As these Intypes all encompass methods to blur interior and exterior boundaries, it is not surprising that they are frequently seen with Borrowed View, wherein the outside landscape is brought inside, and Transactional Space, wherein the interior is extended out into the exterior, and vice versa. Designers may thus employ a combination of these strategies to visually and physically connect the traditionally enclosed, insular interior to its natural, exterior surroundings, thereby offering unique opportunities for immersion in the local setting from the comfortable base of the resort.

**Table 1.5 Destination Resort Intypes Clusters**

<b>Intype</b>	<b>Commonly Appears With</b>		
Room in the Sky	Borrowed View	Transactional Space	
Adrift	Borrowed View	Transactional Space	
Vista	Borrowed View	Transactional Space	Marching Order

Further analysis of the findings based on prevalent archetypical characteristics yields interesting results (Table 1.6). For instance, a majority of the identified Intypes are heavily location-dependent. That is, they are both enhanced by the natural surroundings, and work to enhance the natural surroundings for an optimal experience of place. Only Inscape, which creates the semblance of a natural exterior within the interior and Lattice, which is a decorative interior element, can function completely independently of the resort's location; although in some instances, Inscape manifests as an extension of the resort's immediate surroundings and thus establishes a sense of unity with its site. These two Intypes, which occur almost exclusively within the interior realm, thus become focal points within the resort interior and create environments of pleasure and luxury.

All of the identified Intypes, with the exception of Lattice, create an altered spatial perception of resort interiors – specifically, one that is open to its surroundings, versus one that primarily draws its luxury from privacy, enclosure, and indoor amenities. Transactional Space and Vista take the visual connection achieved through Borrowed View, Inscape, Room in the Sky, and Adrift one step further, guiding movement outwards and leading to direct interaction with the exterior surroundings. With the rise of eco-resorts and adventure resorts, in particular, these findings can be attributed to the shift in resorts' development and marketing strategies from inward-focused luxuries to meaningful exterior connections.



In this way, the aforementioned Intypes work together to create ‘resort as destination’ as a result of remote location and ensuing natural and cultural offerings.

This research project disclosed that while a majority of the identified Intypes create the semblance of an interior environment that is open to or integrated with its surroundings, they also paradoxically lead to a heightened awareness of separation and privileged enclosure. This primarily results from strategies that harmonize resort structures, particularly guestrooms, and their occupants with the natural landscape. For instance, Room in the Sky and Adrift simultaneously bring guests closer to the exterior surroundings (and vice versa) and lead to a heightened sense of isolated tranquility and refuge amidst nature. Inscape, which creates alluring landscapes within the interior and Lattice, which sometimes manifests as spatial dividers or window screens, also reinforce the feeling of privileged sanctuary. In this way, the resort interior becomes a refuge amidst wild surroundings; a quiet and introspective sanctuary defined by stasis, as opposed to the dynamic exterior realm. Viewed in this light, the identified Intypes also support the more traditional definition of resort as a self-contained destination, albeit one that is less focused on grand facilities with a wealth of amenities and more on restoration and rejuvenation.

**Table 1.6 Destination Resort Intypes Viewed by Main Characteristics**

BORROWED VIEW	TRANSACTIONAL SPACE	INSCAPE	ROOM IN THE SKY	ADRIFT	VISTA	LATTICE	
		●				●	INTERIOR ELEMENT
	●				●		AFFECTS MOVEMENT
●		●	●	●		●	ALTERS SPATIAL PERCEPTION (ENCLOSED)
●	●	●	●	●	●		ALTERS SPATIAL PERCEPTION (OPEN)
●	●		●	●	●		LOCATION-DEPENDENT

The following chapters detail further the research findings regarding each of the identified Intypes. Each chapter is devoted to the analysis of one of the seven Intypes and contains information including application definition, chronological sequence, and pictorial examples of the Intype as seen in built resort settings. The following is meant to present a thorough – but by no means exhaustive – timeline of the historical and cultural evolution of each destination resort Intype, as information is inherently limited by available visual sources and published photographs.



## CHAPTER 2 **BORROWED VIEW**

## **Definition**

Borrowed View originates from a traditional Japanese practice of visually incorporating an extraordinary adjacent or distant exterior view into the interior.

## **Application Definition**

Borrowed View in destination resort design is traditionally a distant landscape that is viewed through openings such as windows, balconies, and archways. The design aesthetic originated in Japanese garden design as a technique to incorporate distant views into the garden. In destination resorts, Borrowed View is frequently used in entryways, lobbies, restaurants, and major circulatory pathways. It is also an integral part of the guestroom experience. Historically, Borrowed View has mostly been achieved through the use of windows and curtain wall systems; however, destination resorts of more recent decades are also utilizing open-air lobbies and balconies, leading to a heightened integration of interior and exterior.

## **Description**

The hallmark of destination resorts – and what distinguishes them from their hotel counterparts – has always been location. Both the traditional resort, which was centered around hot springs and mineral waters, and the modern resort, which is drawing visitors to exotic locales, are characterized by their unique surroundings. This means it was, and is increasingly more so, important for destination resorts to capitalize on their location by blurring the boundaries between interior and exterior. In recent decades especially, it is become more and more true that visitors' impressions left by stay at a destination resort do not derive solely from the resort itself. Rather, natural surroundings and their offerings hold equal or more importance in the overall guest experience. Borrowed View is thus an integral part of the contemporary destination resort experience, especially as resorts recognize the need for heightened

integration with the natural environment in order to create meaningful and distinct experiences for their guests.

Borrowed View as an aesthetic device first appeared in 17<sup>th</sup> century Japanese garden design. Called shakkei, or “borrowed scenery,” it was an attempt to capture nature alive rather than creating a less spectacular, capsulized version. The interest in landscapes outside those of the immediate garden was sparked by the increased local travel of the Japanese elite, who wanted to physically manifest their travels at home beyond purchased art, weapons, or ceramics. Shakkei was thus introduced to incorporate the foreign landscapes seen in northern Japan into private gardens in southern cities such as Nara and Kyoto. This was achieved through carefully chosen frames – usually formed by trees or hedges – positioned to conceal the intervening space (middle ground) between foreground and background, allowing the distant natural scene to appear as part of the built garden landscape (Figure 2.1).<sup>34</sup>



**Figure 2.1** Shoden-ji garden with Mt. Hiei seen in the distance [1603-1868] Kyoto in Kevin Nute, *Place, Time and being in Japanese Architecture* (London and New York: Routledge, 2004): 21; PhotoCrd: Kevin Nute.

The same merging of nature and design was also evident in traditional Japanese architecture, which has always demonstrated a highly attuned concern for integration with the natural environment. Shakkei in interior spaces was accomplished through the use of windows or sliding screens that framed both

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<sup>34</sup> Toshiro Inaji, *The Garden as Architecture: Form and Spirit in the Gardens of Japan, China, and Korea* (New York: Kodansha International, 1998): 41.

surrounding gardens and distant landscapes. The archetypical practice of Borrowed View in destination resort environments draws from these same techniques to visually expand the radius of the landscape with which guests identify their hotel. In the most successful instances, the building style itself frames a view, dramatizes it, and selectively projects parts of it into the interior spaces, thereby transforming the scenery from an asset of the site to a unique property of the resort itself.<sup>35</sup>

### **Chronological Sequence**

Borrowed View developed into a prevalent archetypical practice after first appearing in luxury high-rise residences from the early 20<sup>th</sup> century onwards.<sup>36</sup> In the apartment practice type, the technique is utilized to frame city skylines or important buildings, usually through the use of curtain wall systems. Since the 1990s, this practice has only grown in popularity as more people flock to urban areas and as structural technology, such as long-span steel beams and glazing, advances.

Borrowed View began to appear in destination resort environments in the mid-20<sup>th</sup> century, when the modern resort started to gain prevalence. It draws from the same techniques as traditional Japanese practices to incorporate distant landscapes and natural scenery; however, Borrowed View in destination resorts rarely uses small framing devices and instead favors full-height windows or open-air structures to maximize views. In other words, Borrowed View in destination resorts, as in luxury apartments, typically features expansive, all-encompassing views rather than tightly framed ones.<sup>37</sup>

One of the earliest visual records of Borrowed View in destination resorts was seen in the Hotel Hāna Maui (1948). Honolulu architect Albert Ely Ives was enlisted to design a simple, informal ranch hotel set in the atmosphere of old, largely unchanged Hawaii – specifically, in the lush and remote village of

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<sup>35</sup> Hana Ayala, “Resort Landscape Systems: A Design Management Solution,” *Tourism Management* 12, no. 4 (December 1991): 284.

<sup>36</sup> Na Jung Kim, “Interior Architypes: Contemporary Apartment Interior Design,” (M.A. Thesis, Cornell University, 2009): 122.

<sup>37</sup> Na Jung Kim, “Interior Architypes: Contemporary Apartment Interior Design,” (M.A. Thesis, Cornell University, 2009): 122.

Hāna. Responding to an ever-accelerating globe where privacy was becoming more and more of a rare commodity, the resort captured and celebrated Hawaii's traditional isolation from the world at a time when the islands were becoming easier to access. Without telephones or televisions, it instead emphasized the beauty and experience of its natural surroundings. This was evident in Ives' generous use of patios, or lānai, offering guests relaxing spaces from which to experience the scenery and expansive views of the surrounding landscape (Figure. 2.2).



**Figure 2.2** Lānai, Hotel Hana Maui [1948] Anonymous, Interior Design; Albert Ely Ives, Architecture; Hana in Don J. Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 63; PhotoCrd: Augie Salbosa.

Attention to locale and integration with nature became an important factor in destination resort projects to follow. The Marco Beach Hotel (1972), for instance, showcased interiors that were distinctly “Floridian, not opulent but informally elegant”<sup>38</sup> – with casual wicker furniture and a natural palette evocative of the ocean and sand – which allowed the surrounding scenery to take center stage. The scenery's importance was repeatedly underscored from the ocean-facing lānai suites to the lobby area, with its double-height windows and high-pitched roof enabling the capturing and accentuation of the ocean view (Figure 2.3).

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<sup>38</sup> Henry End in Anonymous, “How to Build an Island Paradise,” *Interior Design* 43, no. 6 (June 1972): 96.



**Figure 2.3** Lobby, Marco Beach Hotel [1972] Henry End Associates, Interior Design; Savage and Associates, Architecture; Marco Island in Anonymous, “How to Build an Island Paradise,” *Interior Design* 43, no. 6 (June 1972): 96; PhotoCrd: Alexandre Georges.

Over a decade later, The Malliouhana Hotel (1985) opened in Anguilla. A “wedding of architecture, interiors...and landscaping,”<sup>39</sup> it demonstrated a high attention to interior and exterior unity, which was both the client and designer’s priority from the onset. Squared arches and open-air spaces were utilized throughout the resort to capture and maximize exterior views. In the lobby, for instance, the combination of white arches and a neutral palette allow the vibrancy of the surroundings to take center stage, immediately drawing guests’ attention to the expansive views of the ocean upon arrival (Figure 2.4).

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<sup>39</sup> Lawrence Peabody, Monica Geran, “The Maillouhana Hotel on Anguilla,” *Interior Design* 56, no. 10 (October 1985): 205.





**Figure 2.4** Lobby, The Maillouhana Hotel [1985] Lawrence Peabody, Interior Design; Anonymous, Architecture; Anguilla in Monica Geran, “The Maillouhana Hotel on Anguilla,” *Interior Design* 56, no. 10 (October 1985): 207; PhotoCrd: Hedrich Blessing.

The 1980s decade also saw the restoration of Hotel Hāna-Maui, which had fallen into disrepair since its opening in the 1940s, in a massive undertaking by Rosewood Hotels. Instead of razing the old resort and undergoing completely new construction – which would have been more cost effective in the end – Robert Zimmer, Rosewood’s president, recognized that the very isolation which had caused the Hāna-Maui to fall into disrepair was a marketable asset. Zimmer therefore chose to preserve to the greatest degree its original character and spirit of place, while at the same time making it more luxurious: ceiling heights were raised in public spaces, while designers James Northcutt and Cheryl Rowley furnished new ocean-facing suites in a gently neutral palette, atypical of the 1980’s brightly colored guestrooms, so as to draw guests’ attention to the resort’s main attraction – its outdoor scenery (Figure 2.5).



**Figure 2.5** Guestroom, Hotel Hana Maui [1988] James Northcutt and Cheryl Rowley, Interior Design; Media Five, Architecture; Hana in Heywood Hale Broun, “Hawaii’s Hana Maui: Renewing a Legendary Hotel on the Hidden Coast,” *Architectural Digest* 45, no. 2 (February 1988): 188; PhotoCrd: Mary E. Nichols.

Hyatt Regency Kauai (1991) opened in the 1990s decade with an instance of Borrowed View that was achieved in a similar, although perhaps more impactful, fashion to that of The Malliouhana Hotel. The resort was housed in a series of attached buildings that radiated from a central open-air pavilion. Upon arrival in the entry hall, guests were greeted with sightlines to the ocean directly across the pavilion (Figure 2.6). Although the space was not entirely open-sided, as was Malliouhana’s, the strategic, centralized positioning of the rectilinear opening and the ensuing views of the distant horizon made for a visually arresting and dramatic arrival sequence – one that immediately captured guests’ attention and compelled them towards the reception area on the other side.



**Figure 2.6** Lobby, Hyatt Regency Kauai [1991] HBA, Interior Design; WATG, Architecture; Koloa in Scott Mackenzie, “Review: Hyatt Regency Kauai,” <http://www.travelcodex.com/2015/07/review-grand-hyatt-kauai/> (accessed June 2016); PhotoCrd: Scott Mackenzie.

The same decade saw the establishment of one of the earliest “eco-resorts,” a subcategory of resorts that has been on the rise since the late 20<sup>th</sup> century. Responding to the world’s heightened awareness of threatened ecosystems and cultures, eco-resorts practice sustainable development and cater to travelers wanting to experience unspoiled nature, wildlife, and indigenous cultures up close. Explora en Patagonia, which opened in 1993, epitomized a special breed of eco-resorts that are located in the most remote and extreme environments. Set at the edge of Lake Pehoe within Chile’s Torres del Paine National Park, the resort was designed as a series of small structures with no intermediate space between indoors and out. Atypical of most resorts, Explora had no porches, terraces, or landscaped grounds. However, it retained its emphasis on location with the use of Sun Spines (Intype)<sup>40</sup> throughout its public spaces; large windows within each guestroom also incorporated uninterrupted views of the Andes into the interior (Figure 2.7).



**Figure 2.7** Guestroom, Explora Patagonia [1993] Anonymous, Interior Design; Germán del Sol & José Cruz, Architecture; Torres del Paine in “Explora Hotel in Patagonia” <http://www.archdaily.com/591536/explora-hotel-in-patagonia-german-del-sol-jose-cruz> (accessed April 2016); PhotoCrd: Guy Wenborne.

The opening of Devi Garh in 2000 marked the first instance of Borrowed View as used within a resort bathroom space. Housed in a former 18<sup>th</sup>-century palace, the resort retained much of the original

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<sup>40</sup> *Sun Spine* is a circulation path bordered on at least one side by a glass curtain wall or large windows that extends along the entire length of the hall. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=140> (accessed June 2016).

architecture, although the interiors were completely renovated to accommodate twenty-three suites. The design was minimalist but refined, with terrazzo floors, wood accents, white marble furnishings, and a dramatically-positioned sunken bathtub within each suite. An Island (Intype),<sup>41</sup> the tub was strategically placed in the center of the spacious bathroom and was surrounded by large windows that introduced expansive mountain views and cool breezes into the interior space (Figure 2.8).



**Figure 2.8** Bathroom, Devi Garh [2000] Rajiv Saini, Interior Design; Gautam Bhatia and Navin Gupta, Architecture; Udaipur in Suzzane Trocmé, “Passage to India,” *Interior Design* 71, no. 8 (June 2000): 116; PhotoCrd: Ken Hayden.

The early 21<sup>st</sup> century also saw the development of destination resorts of a completely different vein and scale than their predecessors. The ryokan, or Japanese inn, first appeared in the 17<sup>th</sup> century Edo period and primarily served as overnight accommodation for travelers along Japan’s highways. In recent decades, however, many have sprung up in scenic areas of Japan – typically around hot-springs (onsen) – and been redeveloped in their original style. Two such examples are Asaba (2002) and Wakakusa No Yado Maruei (2003), both located within the Fuji-Hakone-Izu National Park region of Japan. Both were

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<sup>41</sup> *Island* refers to an isolated interior object that is detached from the walls and positioned to be approached from all of its sides; it becomes a center of attention. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=16> (accessed June 2016).

fairly small (Asaba itself was comprised of only 19 guestrooms), providing a tranquil, secluded retreat as well as the opportunity to experience traditional Japanese culture on a very intimate scale.

Harking back to a simpler time, contemporary ryokan feature restrained and natural décor – tatami-matted rooms, sliding shoji screens and square post and beam frames. The key feature of the traditional Japanese room, however, is its use of shakkei – Borrowed View in its most traditional sense – to frame idyllic surroundings, which are accentuated due to the room’s minimalistic design. Guestrooms at Asaba looked out to tightly-framed views of the surrounding gardens and rivers; Maruei, perched on the edge of Lake Kawaguchiko, incorporated serene views of the lake and mountainside into the interior (Figure 2.9 and 2.10).



**Figure 2.9** Guestroom, Asaba [2002] Anonymous, Interior Design; Anonymous, Architecture; Shuzenji in Michael Webb, “Asaba: Replenishing the Spirit at a Hot-Springs Inn in Shuzenji,” *Architectural Digest* 59, no. 11 (November 2002): 246; PhotoCrd: Erhard Pfeiffer.



**Figure 2.10** Guestroom, Wakakusa No Yado Maruei [2003] Anonymous, Interior Design; Anonymous, Architecture; Fujikawaguchiko. PhotoCrd: Madison Chung, Intypes Project (January 2016).

Vigilius Mountain Resort opened two years later 5,000 feet above the village of Lana in northern Italy. Accessible only by a mountain funicular, the resort maximized its remote location through eco-friendly building features as well as generous views due to its careful siting of guestrooms on east and west elevations to capture sunrise and sunset views. In addition, terraces, operable louvers, and generous windows were installed throughout the resort, placing a strong emphasis on exterior surroundings. Designed for simplicity, serenity, and spirituality, the resort's interiors were kept deliberately minimal with smooth, larch envelopes and wooden beams, as seen in the mountain-facing indoor infinity pool (Figure 2.11), which allowed guests to soak in the exterior views even in variable mountain weather.



**Figure 2.11** Pool, Vigilius Mountain Resort [2005] Anonymous, Interior Design; Matteo Thun, Architecture; South Tyrol in Edie Cohen, “Ahead of the Curve,” *Interior Design* 75, no. 8 (June 2004): 154; PhotoCrd: Thierry Malty.

The 2000s decade continued with a series of destination resorts that utilized the precedent set by Devi Garh within their guest suites' bathrooms. Each suite at Mateya Safari Lodge (2005), for instance, contained a free-standing tub situated in front of sliding glass doors that opened up to a private patio (Figure 2.12). From within, guests were treated to expansive views over South Africa's remote and exclusive Madikwe Game Reserve.



Here, the unique placement of traditionally private facilities within a non-enclosed space and in front of an open view reflected a fairly recent trend that started appearing in boutique hotels of the same time period. Termed Naked (Intype), this strategy locates bathroom fixtures out of the context of a private space: a Naked bathroom is not concealed, but rather, may have transparent partitions, or none at all.<sup>42</sup> Mateya Safari Lodge was thus one of the first destination resorts to demonstrate that the incorporation of exterior views within the interior need not be confined to guest bedrooms or public spaces; rather, the traditionally enclosed bathing experience could be exposed to the exterior surroundings as well.



**Figure 2.12** Bathroom, Mateya Safari Lodge [2005] Gert Gertzen, Interior Design; Anthony Orelowitz, Architecture; Madikwe Game Reserve in Amanda Vaill, “Mateya Safari Lodge: Art and Wildlife Come Face to Face in a Luxuriously Private Refuge in the Bush,” *Architectural Digest* 62, no. 11 (November 2005): 162; PhotoCrd: Vincent Thibert.

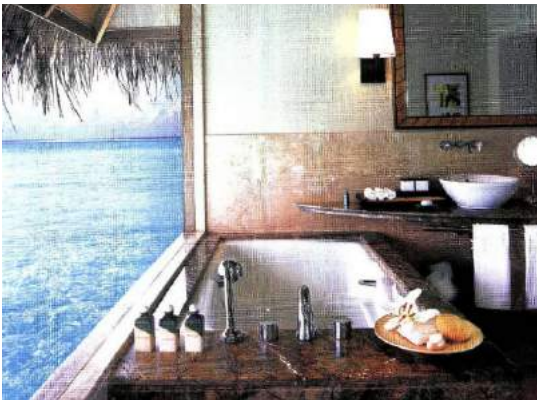
Similarly, the One & Only Reethi Rah (2005) and the Taj Exotica Resort & Spa (2007), both located in the Maldives, featured non-enclosed bathtubs with ocean views (Figure 2.13 and 2.14). Here, the tubs were not free-standing but rather, situated right up against large windows; the resulting Borrowed View effect was thus heightened as guests could seemingly drift on the calm waters and out towards the distant horizon from within the safe confines of the bathtub.

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<sup>42</sup> Nathan James Wasilewski, “Theory Studies: Archetypical Practices in Contemporary Hotel Design,” (M.A. Thesis, Cornell University, 2011): 84.



**Figure 2.13** Bathroom, One & Only Reethi Rah [2005] Denniston International Architects & Planners, Interior Design and Architecture; Maldives in John Newton, “Island Retreat,” *Hospitality Design* 27, no.6 (August 2005): 67; PhotoCrd: Jan Baldwin and Barbara Kraft.



**Figure 2.14** Bathroom, Taj Exotica Resort & Spa [2007] James Park Associates, Interior Design; Anonymous, Architecture; Maldives in Jean Nayar, “Exotic Essentials,” *Contract* 49, no.11 (November 2007): 71; PhotoCrd: Taj Exotica Resort & Spa.

Guestrooms at Southern Ocean Lodge (2008), like their predecessors, contained bathtubs oriented towards the sea; here, however, the tub appeared more visually striking through the juxtaposition of wood against stark white finishes. The minimalist interiors, in conjunction with large window-walls, also heightened the effect of the bathroom’s ensuing Borrowed View, which visually invited the seascape into the interior, almost like a vibrant painting on a blank canvas (Figure 2.15).





**Figure 2.15** Bathroom, Southern Ocean Lodge [2008] Baillie Lodges, Interior Design; Max Pritchard Architect, Architecture; Kangaroo Island in Tara Mastrelli, “Ah, Wilderness!” *Hospitality Design* 30, no. 7 (September 2008): 217; PhotoCrd: George Apostolidis.

The year 2009 saw the opening of Europe’s first “landscape resort.”<sup>43</sup> Instead of traditional resorts that consist of interconnected guestrooms located in one central building, Juvet was comprised of nine detached, uniquely oriented guesthouses. Each house was sited separately, offering unique perspectives on the landscape (Figure 2.16); and each had one or two walls built entirely of glass to “create a feeling that rooms were as boundless as the landscape outside.” In addition, the designers treated the interiors with black pigments to minimize reflections from the glass and fixed the rooms with dark wooden furnishings. This created a degree of monotony that complemented the “complex nature views” and kept the visual presence of the interior at a minimum<sup>44</sup> (Figure 2.17).

<sup>43</sup> Anonymous, “The Hotel,” <http://www.juvet.com/the-juvet-hotel/the-hotel> (accessed April 2016).

<sup>44</sup> Anonymous, “Architecture,” <http://www.juvet.com/the-juvet-hotel/architecture> (accessed April 2016).



**Figure 2.16** (left) Site plan, Juvet Landscape Hotel [2009] Anonymous, Interior Design; Jensen & Skodvin Arkitektkontor as; Valldal in “Gallery” <http://www.juvet.com/the-juvet-hotel/the-hotel> (April 2016); PhotoCrd: Knut Bry.

**Figure 2.17** (right) Guestroom, Juvet Landscape Hotel [2009] Anonymous, Interior Design; Jensen & Skodvin Arkitektkontor as; Valldal in “Gallery” <http://www.juvet.com/the-juvet-hotel/the-hotel/gallery> (accessed May 2016); PhotoCrd: Anonymous.

Miraval Resort & Spa (2009) utilized similar techniques to integrate the interior and exterior. It offered guests a comfortable, residential atmosphere wrapped in the isolation of the Sonoran Desert through its “silent design” – humble yet authentic, honest, and natural materials that reflected but didn’t overpower the natural surroundings.<sup>45</sup> As within much of its predecessors’, floor-to-ceiling glass walls spanned one length of Miraval’s guestrooms (Figure 2.18). Here, however, they were completely retractable – thus, not only did they visually integrate the exterior into the room; rather, they physically opened it up to an outdoor balcony bordering the desert and the ensuing sounds of pure isolation.

<sup>45</sup> Architectural Digest, “The Villas at Miraval” <http://www.architecturaldigest.com/gallery/villas-at-miraval-slideshow/all> (accessed May 2016).



**Figure 2.18** Guestroom, Miraval Resort & Spa [2009] Clodagh, Interior Design; Mithun, Architecture; Tucson in Anonymous, “2009 Hospitality Design Awards,” *Hospitality Design* 31, no. 4 (May/June 2009): 106; PhotoCrd: Robert Reck and Juan Hernandez.

The 2010s decade has seen the most prolific – and perhaps the most striking – occurrences of Borrowed View to date. The Four Seasons Seychelles (2010), for instance, showcased dramatic instances of Borrowed View both within its lobby and guestroom spaces. While in the lobby, an assortment of locally-sourced artwork, furnishings, and decorative pieces made for a visually busy interior, guests were still greeted with dramatic views and ocean breezes due to the lobby’s completely open-sided structure (Figure 2.19). The guestrooms, however, were of a completely different nature: said designer Connie Puar, “We wanted the room to be very quiet and the view itself to shout that you’re in Seychelles.” The interiors were thus kept to a neutral palette and full height glass walls were used to create an “endless sheet that meets the sky somewhere.”<sup>46</sup> This strategy was particularly evident in the bathroom, which featured an indoor bath that appeared to seamlessly merge with the surrounding ocean and horizon line in the distance (Figure 2.20).

<sup>46</sup> Connie Puar in Anonymous, “Dynamite Design,” *Hospitality Design* 32, no. 3 (April 2010): 212.



**Figure 2.19** (left) Lobby, Four Seasons Seychelles [2010] Hirsch Bedner Associates. Interior Design; AREA Architects and Locus Architects, Architecture; Mahe in Anonymous, “Dynamite Design,” *Hospitality Design* 32, no. 3 (April 2010): 213; PhotoCrd: Anonymous.

**Figure 2.20** (right) Bathroom, Four Seasons Seychelles [2010] Hirsch Bedner Associates. Interior Design; AREA Architects and Locus Architects, Architecture; Mahe in Anonymous, “Dynamite Design,” *Hospitality Design* 32, no. 3 (April 2010): 212; PhotoCrd: Anonymous.

Similarly, the Saffire Freycinet, which also opened in 2010, celebrated its unique location in a remote coastal Australian town. For instance, guestrooms were built from indigenous timber and stone, with rugs showcasing local flora, and full-height window-walls offering unimpeded views of the Hazards mountain range (Figure 2.21). In the resort’s lobby, subtle lighting and minimal furnishings, coupled with an instance of Sun Spine,<sup>47</sup> directed guests’ full attention to the exterior surroundings upon arrival. Here, the distal mountain range was also accentuated by the resort’s gently undulating ceilings (Figure 2.22).

<sup>47</sup> The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=140> (accessed June 2016).



**Figure 2.21** (left) Guestroom, Saffire Freycinet [2010] Chhada Siembieda, Interior Design; Circa Morris-Nunn Walker, Architecture; Coles Bay in Anonymous, “7th Annual Hospitality Design Awards for Creative Achievement,” *Hospitality Design* 33, no. 4 (May/June 2011): 203; PhotoCrd: Saffire Freycinet.

**Figure 2.22** (right) Lobby (upper level), Saffire Freycinet [2010] Chhada Siembieda, Interior Design; Circa Morris-Nunn Walker, Architecture; Coles Bay in Anonymous, “7th Annual Hospitality Design Awards for Creative Achievement,” *Hospitality Design* 33, no. 4 (May/June 2011): 204; PhotoCrd: Saffire Freycinet.

Sweden’s Treehotel opened a year later in 2011. Echoing Juvet Landscape Hotel’s intimate landscape pods, it consisted of only six guestrooms, each designed by a different Swedish architect, and each sited to offer unique views over a remote forest bordering the Lule river. The Mirrorcube, for example, was a perfect cube (4x4x4 meters) that was elevated over the forest floor. It utilized six cutout windows situated on all sides to offer 360 degree snippets of the surrounding valley and the skies above; in addition, the bare minimum of furnishings and the application of birch finishes throughout allowed the views to take center stage and heightened the experience of staying amidst the trees and stars (Figure 2.23).



**Figure 2.23** Interior, The Mirrorcube, Treehotel [2011] Anonymous, Interior Design; Bolle Tham & Martin Videgård, Architecture; Harads in “The Mirrorcube” <http://treehotel.se/en/all-rooms/8-rum/23-the-mirrorcube> (accessed April 2016); PhotoCrd: Anonymous.

The year 2012 saw a wealth of instances of Borrowed View being used in a variety of destination resort projects. Hotel Fasano, for instance, was a countryside resort, unlike most of its coastal (and tropical) predecessors examined within this chronological review. Set in the hills of São Paulo, the resort’s guestrooms were characterized by a comfortable, unpretentious residential style that mirrored their bucolic surroundings. Here, the outdoors was brought in through the use of a clean, simple palette coupled with large sliding doors; a Transactional Space<sup>48</sup> that visually and physically opened up the room to the surrounding hillside (Figure 2.24).

<sup>48</sup> Rachel Goldfarb, “Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design,” (M.A. Thesis, Cornell University, 2008): 24-30.





**Figure 2.24** Guestroom, Hotel Fasano Boa Vista [2012] Isay Weinfeld, Interior Design and Architecture; São Paulo in Stacy Shoemaker Rauen, “One Fine View,” *Hospitality Design* 34, no. 8 (October 2012): 98; PhotoCrd: Fernando Guerra.

Renaissance Resort & Spa opened around the same time. Similar to those of One & Only Reethi Rah and Taj Exotica Resort & Spa, the resort’s suites featured a non-enclosed bathtub that bordered a large window on one side. Here, the use of white marble finishes and fixtures, which were slightly reminiscent of Devi Garh’s, allowed emphasis to be placed on the ocean-front view, which streamed into the light-filled space (Figure 2.25).



**Figure 2.25** Bathroom, Renaissance Resort & Spa [2012] Anonymous, Interior Design; Architects 49, Architecture; Phuket in Anonymous, “Beachside Getaway,” *Architecture + Design* 29, no. 8 (August 2012): 66; PhotoCrd: Anonymous.

Tierra Patagonia, like its predecessors, also utilized neutral materials to keep the presence of the interior at a minimum. Like 1993’s Explora Patagonia, the eco-resort was situated on a bluff within Chile’s Torres del Paine National Park. Inside, wood-clad walls emanated warmth and safety – a cozy refuge

amidst extreme and remote surroundings – while large, recessed windows integrated the wild surroundings into the calm, cozy interior (Figure 2.26).



**Figure 2.26** Guestroom, Tierra Patagonia [2012] Alexandra Edwards and Carolina Delpiano, Interior Design; Cazú Zegers, Roberto Benavente, and Rodrigo Ferrer, Architecture; Torres del Paine in “Tierra Patagonia,” *Hospitality Design* 34, no. 7 (September 2012): 67; PhotoCrd: Pia Vergara.

The year 2012 finished with a unique eco-resort project that strayed away from the eco-luxe interiors of its predecessors (and successors). Loosely translated as ‘web of life,’ Gorukana was a tribute to the harmonious relationship between the local Indian Soligas tribe and their divine forest. In a uniquely participatory design process, Gayathri and Namith Architects partnered with the Soligas to craft and build the resort’s facilities in the Soligas’ vernacular style. The resort itself, consisting of 10 cottages, a treehouse, and tent house all run and maintained by the Soligas, demonstrated an underlying intent to adapt and coexist with the surrounding areas. Views of the forest landscape were foregrounded while the use of unfinished local materials, sparse furnishings, and sparse amenities created the sense of roughing it with nature (Figure 2.27). These features combined made Gorukana an ‘authentic’ eco-resort that fully immersed its guests in the local surroundings and traditional way of life.





**Figure 2.27** Guestroom, Gorukana [2012] Anonymous, Interior Design; Gayathri and Namith Architects Pvt Ltd., Architecture; Biligiri Rangan Hills in Anonymous, “An Eco Retreat,” *Architecture + Design* 29, no. 4 (November 2012): 121; PhotoCrd: Anonymous.

Song Saa Private Island Resort (2013), on the other hand, marked the opening of another luxury eco-resort development. Located in Cambodia’s remote and untouched Koh Rong Archipelago, it consisted of both over-water and ocean-view villas built with local, sustainable materials such as recycled timber from disused fishing boats, and outfitted with furnishings made from driftwood collected from local beaches. In the bedrooms, the similarly-toned finishes allowed the blueness of the surrounding ocean to shine through (Figure 2.28). Coupled with a private balcony and infinity pool – a Transactional Space<sup>49</sup> that extended the guestroom out towards the water – and sheer curtains that billowed in the wind, the rooms were dreamlike cocoons in which to spend time looking out to the distant horizon and listening to the gentle sounds of the waves below.

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<sup>49</sup> Rachel Goldfarb, “Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design,” (M.A. Thesis, Cornell University, 2008): 24-30.



**Figure 2.28** Guestroom, Song Saa [2013] Song Saa Design, Interior Design and Architecture; Cambodia in Anonymous, “Song Saa,” *Hospitality Design* 35, no. 4 (June 2013): 95; PhotoCrd: Markus Gortz.

The most recent and notable instances of Borrowed View were evidenced in two renovation projects of the years 2014 and 2015. In 2014, the former Renaissance Wailea Beach Resort, which closed in 2007, was officially reborn as Andaz Maui at Wailea. Designers David Rockwell and Shawn Sullivan of Rockwell Group were tasked to break from the uniform, “monolithic” Maui resorts of this time and “reinvent Hawaiian hospitality.”<sup>50</sup> Showcasing views of the ocean was thus paramount. The original resort’s outbuildings and concrete lobby pavilion (Figure 2.29) were demolished entirely, allowing for open, airy public spaces that connected to the area’s natural beauty. For instance, the new lobby, with its dramatic, oversized skylight and folding glass accordion doors, afforded direct sightlines to the ocean upon immediate arrival (Figure 2.30). Said Sullivan, “There’s nothing between [the guest], the trade winds, and the waves.”<sup>51</sup>

<sup>50</sup> Shawn Sullivan in Craig Kellogg, “Maui Wowie,” *Interior Design* 85, no. 2 (February 2014): 199.

<sup>51</sup> Shawn Sullivan in Craig Kellogg, “Maui Wowie,” *Interior Design* 85, no. 2 (February 2014): 199.



**Figure 2.29** (left) Lobby, Renaissance Wailea Beach Resort [1978] Unknown, Interior Design; Unknown; Architecture in “Renaissance Wailea Beach Resort,”

<http://www.finesthotels.eu/en/hotels/northamerica-unitedstatesofamerica-hawaii-maui-wailea/renaissancewaileabeachresort> (accessed April 2016); PhotoCrd: Unknown.

**Figure 2.30** (right) Lobby, Andaz Maui at Wailea [2014] Rockwell Group, Interior Design; WCIT Architecture, Architecture; Wailea in Kathleen Kervin, “Hawaiian Punch,” *Hospitality Design* 36, no. 2 (March/April 2014): 122; PhotoCrd: Eric Laignel.

A year later saw the renovation of One&Only Hayman Island on Australia’s Great Barrier Reef. As with Adaz Maui at Wailea, the design team here was most influenced by the opulent exterior and setting of the existing resort. Rather than demolish the existing buildings completely, they redesigned them to include simple and intimate interiors that fit into the extant modernist structure and showcased the exterior surroundings. Suites, for example, were treated with clean details, a minimal palette, and natural materials, making “the contrast of the azure sky and water more apparent;”<sup>52</sup> and rectilinear openings throughout the bathroom and bedroom spaces worked well to capture and frame the ocean views (Figure 2.31 and 3.32). Notably, the bathroom itself was also another instance of Naked.<sup>53</sup> Separated from the bedroom and private pool only by sliding glass doors, it afforded sightlines of the entire suite as well as a framed view of the ocean beyond (Figure 2.31).

<sup>52</sup> Anna Goh in Ayesha Khan, “Island Retreat,” *Hospitality Design* 37, no. 2 (March/April 2015): 135.

<sup>53</sup> Nathan James Wasilewski, “Theory Studies: Archetypal Practices in Contemporary Hotel Design,” (M.A. Thesis, Cornell University, 2011): 84.



**Figure 2.31** (left) Bathroom, One&Only Hayman Island [2015] DBI Design, Interior Design and Architecture; Queensland in Ayesha Khan, “Island Retreat,” *Hospitality Design* 37, no. 2 (March/April 2015): 132; PhotoCrd: Tony Phillips & Barbara Kraft.

**Figure 2.32** (right) Guestroom, One&Only Hayman Island [2015] DBI Design, Interior Design and Architecture; Queensland in Ayesha Khan, “Island Retreat,” *Hospitality Design* 37, no. 2 (March/April 2015): 133; PhotoCrd: Tony Phillips & Barbara Kraft.

## Conclusion

Borrowed View was and still is an essential strategy in destination resort design. Without question, consumers’ ability to travel to remote locales and their interest in unique experiences is on the rise. It is therefore increasingly important for resorts to invent distinct ways to attract visitors and to showcase the natural surroundings.

The chronological review shows that Borrowed View has most frequently been achieved through either single, framed window views or long expanses of curtain walls; destination resorts may also utilize open-air spaces with retractable windows and doors (or no partitions at all). As essential to a resort as is location, Borrowed View will undoubtedly remain a mainstay strategy in post 2010-decade destination resort design.

Evidence for the archetypical use and the chronological sequence of Borrowed View in destination resorts was developed from the following sources: **1940** Lānai, Hotel Hana Maui [1948] Anonymous, Interior Design; Albert Ely Ives, Architecture; Hana in Don J. Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 63; PhotoCrd: Augie Salbosa. **1970** Lobby, Marco Beach Hotel [1972] Henry End Associates, Interior Design; Savage and Associates, Architecture; Marco Island in Anonymous, “How to Build an Island Paradise,” *Interior Design* 43, no. 6 (June 1972): 96; PhotoCrd: Alexandre Georges. **1980** Lobby, The Malliouhana Hotel [1985] Lawrence Peabody, Interior Design; Anonymous, Architecture; Anguilla in Monica Geran, “The Mailliouhana Hotel on Anguilla,” *Interior Design* 56, no. 10 (October 1985): 207; PhotoCrd: Hedrich Blessing.; Guestroom, Hotel Hana Maui [1988] James Northcutt and Cheryl Rowley, Interior Design; Media Five, Architecture; Hana in Heywood Hale Broun, “Hawaii’s Hana Maui: Renewing a Legendary Hotel on the Hidden Coast,” *Architectural Digest* 45, no. 2 (February 1988): 188; PhotoCrd: Mary E. Nichols. **1990** Lobby, Hyatt Regency Kauai [1991] HBA, Interior Design; WATG, Architecture; Koloa in Scott Mackenzie, “Review: Hyatt Regency Kauai,” <http://www.travelcodex.com/2015/07/review-grand-hyatt-kauai/> (accessed June 2016); PhotoCrd: Scott Mackenzie.; Guestroom, Explora Patagonia [1993] Anonymous, Interior Design; Germán del Sol & José Cruz, Architecture; Torres del Paine in “Explora Hotel in Patagonia” <http://www.archdaily.com/591536/explora-hotel-in-patagonia-german-del-sol-jose-cruz> (accessed April 2016); PhotoCrd: Guy Wenborne. **2000** Bathroom, Devi Garh [2000] Rajiv Saini, Interior Design; Gautam Bhatia and Navin Gupta, Architecture; Udaipur in Suzzane Trocmé, “Passage to India,” *Interior Design* 71, no. 8 (June 2000): 116; PhotoCrd: Ken Hayden.; Guestroom, Asaba [2002] Anonymous, Interior Design; Anonymous, Architecture; Shuzenji in Michael Webb, “Asaba: Replenishing the Spirit at a Hot-Springs Inn in Shuzenji,” *Architectural Digest* 59, no. 11 (November 2002): 246; PhotoCrd: Erhard Pfeiffer.; Guestroom, Wakakusa No Yado Maruei [2003] Anonymous, Interior Design; Anonymous, Architecture; Fujikawaguchiko. PhotoCrd: Madison Chung, Intypes Project (January 2016).; Pool, Vigilius Mountain Resort [2005] Anonymous, Interior Design; Matteo Thun, Architecture; South Tyrol in Edie Cohen, “Ahead of the Curve,” *Interior Design* 75, no. 8 (June 2004): 154; PhotoCrd: Thierry Maltz.; Bathroom, Mateya Safari Lodge [2005] Gert Gertzen, Interior Design; Anthony Orelowitz, Architecture; Madikwe Game Reserve in Amanda Vaill, “Mateya Safari Lodge: Art and Wildlife Come Face to Face in a Luxuriously Private Refuge in the Bush,” *Architectural Digest* 62, no. 11 (November 2005): 162; PhotoCrd: Vincent Thibert.; Bathroom, One & Only Reethi Rah [2005] Denniston International Architects & Planners, Interior Design and Architecture; Maldives in John Newton, “Island Retreat,” *Hospitality Design* 27, no.6 (August 2005): 67; PhotoCrd: Jan Baldwin and Barbara Kraft.; Bathroom, Taj Exotica Resort & Spa [2007] James Park Associates, Interior Design; Anonymous, Architecture; Maldives in Jean Nayar, “Exotic Essentials,” *Contract* 49, no.11 (November 2007): 71; PhotoCrd: Taj Exotica Resort & Spa.; Bathroom, Southern Ocean Lodge [2008] Baillie Lodges, Interior Design; Max Pritchard Architect, Architecture; Kangaroo Island in Tara Mastrelli, “Ah, Wilderness!” *Hospitality Design* 30, no. 7 (September 2008): 217; PhotoCrd: George Apostolidis.; Guestroom, Juvet Landscape Hotel [2009] Anonymous, Interior Design; Jensen & Skodvin Arkitektkontor as; Valldal in “Gallery” <http://www.juvet.com/the-juvet-hotel/the-hotel/gallery> (accessed May 2016); PhotoCrd: Anonymous.; Guestroom, Miraval Resort & Spa [2009] Clodagh, Interior Design; Mithun, Architecture; Tucson in Anonymous, “2009 Hospitality Design Awards,” *Hospitality Design* 31, no. 4 (May/June 2009): 106; PhotoCrd: Robert Reck and Juan Hernandez. **2010** Lobby, Four Seasons Seychelles [2010] Hirsch Bedner Associates. Interior Design; AREA Architects and Locus Architects, Architecture; Mahe in Anonymous, “Dynamite Design,” *Hospitality Design* 32, no. 3 (April 2010): 213; PhotoCrd: Anonymous.; Bathroom, Four Seasons Seychelles [2010] Hirsch Bedner Associates. Interior Design; AREA Architects and Locus Architects, Architecture; Mahe in Anonymous,

“Dynamite Design,” *Hospitality Design* 32, no. 3 (April 2010): 212; PhotoCrd: Anonymous.; Guestroom Saffire Freycinet [2010] Chhada Siembieda, Interior Design; Circa Morris-Nunn Walker, Architecture; Coles Bay in Anonymous, “7th Annual Hospitality Design Awards for Creative Achievement,” *Hospitality Design* 33, no. 4 (May/June 2011): 203; PhotoCrd: Saffire Freycinet.; Lobby (upper level), Saffire Freycinet [2010] Chhada Siembieda, Interior Design; Circa Morris-Nunn Walker, Architecture; Coles Bay in Anonymous, “7th Annual Hospitality Design Awards for Creative Achievement,” *Hospitality Design* 33, no. 4 (May/June 2011): 204; PhotoCrd: Saffire Freycinet.; Interior, The Mirrorcube, Treehotel [2011] Anonymous, Interior Design; Bolle Tham & Martin Videgård, Architecture; Harads in “The Mirrorcube” <http://treehotel.se/en/all-rooms/8-rum/23-the-mirrorcube> (accessed April 2016); PhotoCrd: Anonymous.; Guestroom, Hotel Fasano Boa Vista [2012] Isay Weinfeld, Interior Design and Architecture; São Paulo in Stacy Shoemaker Rauen, “One Fine View,” *Hospitality Design* 34, no. 8 (October 2012): 98; PhotoCrd: Fernando Guerra.; Bathroom, Renaissance Resort & Spa [2012] Anonymous, Interior Design; Architects 49, Architecture; Phuket in Anonymous, “Beachside Getaway,” *Architecture + Design* 29, no. 8 (August 2012): 66; PhotoCrd: Anonymous.; Guestroom, Tierra Patagonia [2012] Alexandra Edwards and Carolina Delpiano, Interior Design; Cazú Zegers, Roberto Benavente, and Rodrigo Ferrer, Architecture; Torres del Paine in “Tierra Patagonia,” *Hospitality Design* 34, no. 7 (September 2012): 67; PhotoCrd: Pia Vergara.; Guestroom, Gorukana [2012] Anonymous, Interior Design; Gayathri and Namith Architects Pvt Ltd., Architecture; Biligiri Rangan Hills in Anonymous, “An Eco Retreat,” *Architecture + Design* 29, no. 4 (November 2012): 121; PhotoCrd: Anonymous.; Guestroom, Song Saa [2013] Song Saa Design, Interior Design and Architecture; Cambodia in Anonymous, “Song Saa,” *Hospitality Design* 35, no. 4 (June 2013): 95; PhotoCrd: Markus Gortz.; Lobby, Andaz Maui at Wailea [2014] Rockwell Group, Interior Design; WCIT Architecture, Architecture; Wailea in Kathleen Kervin, “Hawaiian Punch,” *Hospitality Design* 36, no. 2 (March/April 2014): 122; PhotoCrd: Eric Laignel.; Bathroom, One&Only Hayman Island [2015] DBI Design, Interior Design and Architecture; Queensland in Ayesha Khan, “Island Retreat,” *Hospitality Design* 37, no. 2 (March/April 2015): 132; PhotoCrd: Tony Phillips & Barbara Kraft.; Guestroom, One&Only Hayman Island [2015] DBI Design, Interior Design and Architecture; Queensland in Ayesha Khan, “Island Retreat,” *Hospitality Design* 37, no. 2 (March/April 2015): 133; PhotoCrd: Tony Phillips & Barbara Kraft.



### CHAPTER 3

## TRANSACTIONAL SPACE

## Definition

Transactional Space describes the area between interior and exterior that is blurred by continued flooring materials and often dematerialized walls between spaces – a spatial device extending the interior into the exterior and the exterior into the interior. Transactional Space is derived from traditional Japanese architecture.

## Application Definition

Transactional Space in destination resort design is most frequently used in entryways, lobbies, and guestrooms as a way to blur the boundaries between interior and exterior. The design aesthetic originated in traditional Japanese architecture, where shoji screens delineated the space, or threshold, between interior and exterior, private and public. Transactional Space in destination resorts is typically achieved through the use of semi-permeable structures, such as sliding glass doors, curtains, or wooden shutters, in combination with continuous flooring materials. However, some warm-weather resorts utilize completely open-air spaces to heighten the integration of interior and exterior.

## Description

The term “transactional space” is derived from the Japanese word *en*, which denotes the transition from inside to outside, building to nature, private to public. *En* simultaneously implies both connection and separation; in architectural terms, it suggests that structures are interdependent among each other, or a part of each other.<sup>54</sup>

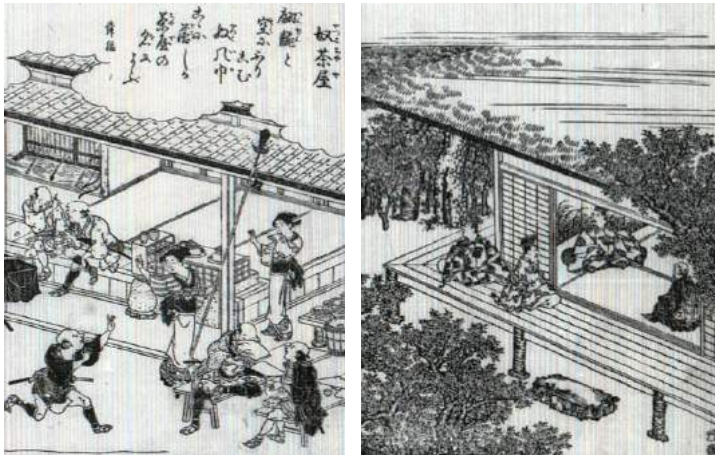
One of the most defining features of traditional Japanese architecture was the overhanging roof, which gave rise to the *noki-shita* – literally, sphere under the eaves. This was the space for climatic, visual and

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<sup>54</sup> Gunter Nitschke, “*En-Transactional Space*,” *From Shinto to Ando: Studies in Architectural Anthropology in Japan* (London: Academy Editions, 1994): 85.



social transactions.<sup>55</sup> For instance, in shop houses, *noki-shita* allowed the action on the street to become part of the life inside (Figure 3.1); in private residences, it integrated the dwelling with the surrounding gardens (Figure 3.2).



**Figure 3.1 & Figure 3.2** Woodcuts from *Meisho zu-e* (Illustrated Manuals of Famous Places) c. 19<sup>th</sup> century in Gunter Nitschke, “En-Transactional Space,” *From Shinto to Ando: Studies in Architectural Anthropology in Japan* (London: Academy Editions, 1994), 84.

Each architectural style had their own way of treating transactional space: the *en-gawa*, or structure of the transactional space, either faced the street directly, allowing for social transactions, or was concealed by solid walls or hedges, creating an area of repose. The *en-gawa* in the latter instance can be likened to the American porch or veranda. In residential Japanese architecture, it created a seamless transition between interior and exterior through the use of semi-permeable structural dividers – such as shoji screens, wooden doors with slits, bamboo blinds – which functioned as one-way membranes for vision as well as two-way membranes for ventilation. These screening devices, along with the placement of tatami mats right up to the interior/exterior boundary, simultaneously separated and joined the dwelling with nature: physically, the *en-gawa* separated the outdoors from the private realm; visually, it became a part of the garden.

<sup>55</sup> Gunter Nitschke, “En-Transactional Space,” *From Shinto to Ando: Studies in Architectural Anthropology in Japan* (London: Academy Editions, 1994): 85.

Transactional Space in destination resort design plays up this ambiguity of spatial belonging in both public and private spaces, echoing the two distinct spheres of the *en-gawa*. In lobbies, for instance, Transactional Space connects the interior realm with the entryway and public grounds/amenities. In guestrooms, it mediates a connection to guests' own slice of paradise; from the private, insular interior realm to the open landscape. Transactional Space in destination resorts, however, takes the concept of *en-gawa* one step further through the use of continuous flooring materials. While the transition of tatami to wood in traditional Japanese dwellings served as a visual reminder of the transition from interior to exterior realm, the use of a continuous flooring material from inside to out – in addition to often dematerialized walls – further blurs the line between spatial boundaries and opens up the traditionally introspective interior to the sights, sounds, and smells of its natural surroundings. Transactional Space in destination resorts thus creates spaces that flow into each other without clear demarcation, creating an interdependency between interior and exterior for an optimal experience of place.

### **Chronological Sequence**

San Juan's Caribe Hilton, which opened in 1950 in Puerto Rico, demonstrated what was perhaps the first instance of Transactional Space in destination resort design. In a move uncommon to resorts of the time, its lobby contained no doors; rather, it was a completely open-air entity that unfolded out to the landscape beyond. Through the use of continuous flooring tiles and the absence of solid walls, Caribe Hilton successfully opened up the interior to its surroundings, inviting guests out from the sheltered lounge to the bright and open stretch of beach (Figure 3.3).



**Figure 3.3** Lobby, Caribe Hilton [1950] Warner-Leeds, Interior Design; Torro, Ferrer, and Torregrosa, Architecture; San Juan in Arthur Drexler, “The Caribe Hilton,” *Interiors* 109, no. 9 (April 1950): 85; PhotoCrd: Ezra Stoller.

Following the success of the Caribe Hilton, subsequent destination resorts started to use the intype to merge the private guestroom realm with its natural surroundings. For instance, in fashioning the guestrooms of the Dorado Beach Hotel (1963), designer Ann Hatfield took advantage of the setting, relating the interiors back to their surroundings through the use of local materials – such as rattan furniture and woolen rugs – and beach-inspired colors of blue, white, and beige. In particular, her use of Puerto Rican tiles as both interior and exterior flooring created a seamless visual transition from the guestroom interior to an outdoor patio that bordered the beach; the presence of sliding glass doors also filtered in natural light and views but afforded physical and auditory privacy when closed, recalling the semi-permeable transactional spaces of traditional Japanese residences (Figure 3.4). The Palm Springs Spa & Hotel (1963), too, utilized very similar methods to connect the guestroom interior to the surrounding desert. Here, continuous flooring and finishes in hues of muted desert pastels created a serene manifestation of the exterior within the interior, while sliding glass doors visually and physically opened up the interior to the desert sun (Figure 3.5).



**Figure 3.4** Guestroom, Dorado Beach Hotel [1959] Ann Hatfield, Interior Design; Goldstone & Dearborn, Architecture; Dorado in Anonymous, “Hotels. Motels.,” *Interior Design* 30, no. 4 (April 1959): 120; PhotoCrd: Anonymous.



**Figure 3.5** Guestroom, The Palm Springs Spa & Hotel [1963] Anonymous, Interior Design; Anonymous, Architecture; Palm Springs in Olga Gueft, “Contract Giant: Parvin/Dohrman,” *Interiors* 123, no. 7 (February 1964): 99; PhotoCrd: Anonymous.

In 1965, the Mauna Kea Beach Hotel opened on the Big Island of Hawai’i. Praised for its “astonishing interpretation” of exterior and interior and “open, flowing spaces [which] blurred the line between outdoors and indoors,”<sup>56</sup> it recalled Caribe Hilton’s treatment of open space within its inviting atrium lobby. Upon arrival, guests were met with a tropical paradise: the open-sided structure allowed sunlight to stream in and enticed visitors with sights and sounds of the surrounding ocean (Figure 3.6).

<sup>56</sup> Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 108.



**Figure 3.6** Lobby, Mauna Kea Beach Hotel [1965] Anonymous, Interior Design; SOM, Architecture; Waimea in Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 106; PhotoCrd: Augie Salbosa.

The 1970s and 1980s decades saw the establishment of destination resorts with guestrooms well-suited to their tropical locales. For instance, Hotel LaSamana (1974) and Malliouhana Hotel's (1985) guestrooms were of a calm and comfortable island nature, with wicker furniture, potted plants, light-colored plaster, and clay-tiled floors. Recalling the Japanese shoji screen, wood jalousies afforded visual privacy and the ability to control daylight and ventilation without the use of curtains, which would have interrupted the exterior views. When completely opened, sunlight and breezes streamed in and invited guests outwards to their tranquil surroundings (Figure 3.7 and 3.8). Notably, in Malliouhana Hotel's case, its guest villas underwent several exploratory schemes during pre-construction to determine guest preferences. Here, visitors chose wood jalousies over sliding glass doors, thereby rejecting more modern materiality and mechanics for a more traditional tropic enclosure that enabled greater connection to the natural environment beyond the interior (Figure 3.8).



**Figure 3.7** Guestroom, Hotel LaSamana [1974] Nicole Frankel, Interior Design; Robertson Ward, Architecture; St. Martin in James Wilson, “Hotel LaSamana,” *Interiors* 134, no. 3 (October 1974): 73; PhotoCrd: Anonymous.



**Figure 3.8** Guestroom, The Malliouhana Hotel [1985] Lawrence Peabody, Interior Design; Anonymous, Architecture; Anguilla in Monica Geran, “The Malliouhana Hotel on Anguilla,” *Interior Design* 56, no. 10 (October 1985): 108; PhotoCrd: Hedrich Blessing.

In the late 1980s decade, Transactional Space moved beyond the guestroom realm to manifest in larger-scale, open-floor plans. La Malindina (1986), taking advantage of its warm and tropical location, opened up all of its public and guestroom spaces to an inner courtyard. Pitched-roof walkways lined the front of the buildings, blurring the line between indoor and out. In the resort’s main dining room, for instance, bright blue fabrics and natural light created an airy space, while continuous stone flooring and the absence of exterior walls physically extended the interior outwards towards the central pool (Figure 3.9).





**Figure 3.9** Dining room, La Malindina [1986] Anonymous, Interior Design; Anonymous, Architecture; Malindi in Judith Thurman, “La Malindina,” *Architectural Digest* 43, no. 1 (January 1986): 114; PhotoCrd: Fabio Cianchetti.

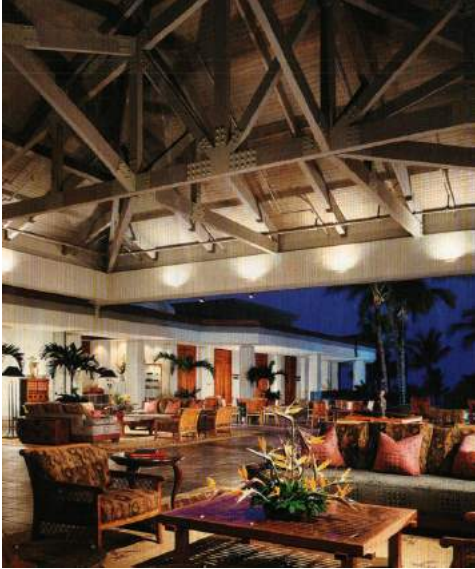
Amandari (1989) also utilized entirely open-floor plans, but in a more visually dramatic way within the realm of its guest pavilions. One of the earliest eco-resort projects, Amandari was designed as a series of thatched bungalows based on the local Balinese vernacular. Architect Peter Muller was careful to give the resort the appearance of a local village, siting the buildings amongst rice terraces and allowing them to meld with the landscape. Of equal importance were views and the flow of spaces. Both public spaces and guest suites were thus designed as open-air pavilions to let in the gentle sounds of water from the Ayung River Gorge and of rustling foliage from the surrounding landscape. In addition, each suite had open-plan living spaces. This created a seamless transition and uninterrupted sightlines between different areas of the suite, the private terrace, and the surrounding gardens, and further blurred the line between interior and exterior; private and public functions (Figure 3.10).



**Figure 3.10** Guest Suite, Amandari [1989] Anonymous, Interior Design; Peter Muller, Architecture; Ubud in “Gallery,” <https://www.aman.com/resorts/amandari> (May 2016); PhotoCrd: Anonymous.

In a similar way, the 1993 renovation of 1973’s Maui Inter-Continental’s lobby was designed as an open-air pavilion, appearing not as a traditional arrival hall but rather, a comfortable outdoor living area. Taking a cue from its tropical predecessors such as Mauna Kea Beach Hotel, the resort’s designers wanted to create an inviting environment that gave the sense of having ‘finally arrived’ in Hawaii. Outfitted with comfortable seating that reinforced its welcoming, porch-like setting, the resulting lobby was completely open to the warm ocean breezes. In addition, indirect lighting around the roof’s perimeter, coupled with extended tiled flooring, visually and physically expanded the lobby space outwards to the surrounding grounds (Figure 3.11).





**Figure 3.11** Lobby, Maui Inter-Continental Resort [1993] Gruwell Pheasant Design, Interior Design; Fox Hawaii Architecture/Planning, Architecture; Wailea in Suzanne Dorn, “Maui Magic,” *Hospitality Design* 15, no. 2 (March 1993): 35; PhotoCrd: Milroy/McAleer.

The opening of Cottars 1920s Safari Camp closed out the 1990s decade. Established by the Cottar family in 1996 to counter the refined and modern interiors of their safari lodge competitors, it emulated the privacy, splendor, and elegance of the bygone, early 20<sup>th</sup> century safari tour era. Guest tents were constructed in the 1920s style with wood poles, antique furnishings, and generous verandas from which guests could spot local wildlife. Each tent was a Soft Room (Intype)<sup>57</sup> of white canvas and mosquito netting and was afforded with maximum flexibility. Rooms could be sectioned off as needed or kept was one large space and, to afford greater interaction with the surroundings, the canvas could be raised and lowered at will (Figure 3.12). During the day, the interior opened up to sunlight and warm breezes; at night, when the canvas was lowered, the desert sounds continued to filter through, heightening the feeling of staying amidst the wild and remote Serengeti.

<sup>57</sup> *Soft Room* is a space enclosed on two or more of its sides with soft hanging materials, typically draped textile, instead of solid walls. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=36> (accessed June 2016).



**Figure 3.12** Guestroom, Cottars 1920s Safari Camp [1996] Anonymous, Interior Design; Anonymous Architecture; Masai Mara Reserve in Tim Beddow, “Cottars 1920s Safari Camp,” *Architectural Digest* 60, no. 2 (March 2003): 164; PhotoCrd: Tim Beddow.

The year 2000 saw the continuation of several destination resort projects that utilized Transactional Space to extend their guestroom interiors outward. Both Four Seasons Punta Mita and The Carenage Bay, like their predecessors, consisted of a series of ocean-front rooms sited for maximum seclusion and direct access to the beach. Both, too, employed wood jalousies in lieu of sliding glass doors to allow for better control of ventilation and light without sacrificing exterior views (Figure 3.13 and 3.14). Four Seasons Punta Mita was characterized by a low-profile design with neutral and cozy guestrooms that let nature take the center stage. In contrast, The Carenage Bay’s huts were, interestingly, deliberately finished in warm tones to contrast with the cool tones of their surroundings and visually distinguish the private living areas from nature. This stark contrast, however, was offset by the smooth transition between each hut’s living room and adjacent beachside terrace, made possible by sliding shutters and continuous tiled flooring. Such features opened the interior to both the views and sounds of distant crashing ocean waves (Figure 3.14).



**Figure 3.13** Guestroom, Four Seasons Resort Punta Mita [2000] Marisabel Gómez Vásquez, Interior Design; Diego Villaseñor and Donald Fairweather, Architecture; Punta Mita in Nancy Collins, “Punta Mita: A New Four Seasons Resort Opens on Mexico's Pacific Coast,” *Architectural Digest* 57, no. 7 (July 2000): 169; PhotoCrd: Mary E. Nichols.



**Figure 3.14** Guestroom, The Carenage Bay [2000] Anonymous, Interior Design; Antonio Ferrari and Luigi Vietti, Architecture; Canouan Island in Gerald Clarke, “The Carenage Bay: Quiet European Luxury on Canouan Island,” *Architectural Digest* 57, no. 12 (December 2000): 215; PhotoCrd: Dan Forer.

Sossusvlei Mountain Lodge, a safari lodge located in South Africa’s remote Namib desert, closed out the year 2000. Steering away from the platform tents of ‘typical’ safari camps, Sossusvlei was perhaps the antithesis of the nostalgic Cottars 1920s Safari Camp, instead offering its guests a modern, Western-styled ‘home away from home.’ The resort consisted of ten villas with curved walls made from rough, local igneous rock, which allowed the villas to blend into the hillside and enclosed each one in its own world.

It was imperative that designer Jeanette Thomas “avoid any hint of the [office] cubicle.”<sup>58</sup> The resulting design created vast, comfortable spaces that were open to the desert yet shrouded in comfort and privacy. For instance, nearly invisible floor-to-ceiling walls and sliding doors visually and physically opened up the villas’ dining rooms to the surrounding sand dunes and desert winds (Figure 3.15). The harmonious relationship between comfortable living spaces and wild surroundings made Sossusvlei destination in itself – a safe and familiar place wrapped in the isolated serenity of the desert.



**Figure 3.15** Dining room, Sossusvlei Mountain Lodge [2000] Jeanette Thomas, Interior Design; CHT Architects, Architecture; Namibia in Richard Conniff, “Sossusvlei Mountain Lodge,” *Architectural Digest* 57, no. 12 (December 2000): 191; PhotoCrd: Tim Beddow.

Le Saint Geran Hotel opened a year later in 2001. Located on Mauritius, an island east of Africa in the Indian Ocean, it drew its design inspiration from local islanders’ homes, resulting in a colonial aesthetic that showcased the island’s Portuguese, French, British, Indian, and Chinese influences. Eclectic but carefully balanced décor, vaulted ceilings, and neutral palettes defined the guestrooms, creating comfortable and bright living spaces that complemented the relaxed nature of their tropical surroundings. Here, the unique combination of sliding glass doors and wood jalousies afforded both auditory and visual privacy when needed without sacrificing the exterior views; when open, the

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<sup>58</sup> Richard Conniff, “Sossusvlei Mountain Lodge,” *Architectural Digest* 57, no. 12 (December 2000): 191

interior's already vast, airy nature was intensified by the sounds of rustling foliage and uninterrupted horizon views (Figure 3.16).



**Figure 3.16** Guestroom, Le Saint Geran Hotel [2001] HBA, Interior Design; Ridler Shepard Low & Macbeth Architects and Designers, Architecture; Belle Mar in Kelly Beamon, “Le Saint Geran Hotel,” *Hospitality Design* 23, no. 8 (November 2001): 107; PhotoCrd: Dan Ham.

The year 2002 saw the opening of two unique destination resort projects situated in exotic South African locales. The Royal Livingstone Hotel, for example, consisted of open-air, thatched-roof pavilions perched at the top of Zambia’s Victoria Falls World Heritage Site. The resort’s interiors were reminiscent of a colonial African homestead with features such as rattan furniture, leather ottomans, and locally-sourced artwork. Inside, steep-pitched ceilings combined with Soft Rooms<sup>59</sup> of open white canvas created airy spaces that were open to cooling breezes and the distant sounds of crashing water far below (Figure 3.17).

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<sup>59</sup> The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=36> (accessed June 2016).





**Figure 3.17** Lobby, The Royal Livingstone Hotel [2002] Wilson & Associates, Interior Design; Anonymous, Architecture; Livingstone in Tim Beddow, “The Royal Livingstone: An African Oasis Bathed in the Spray of Victoria Falls,” *Architectural Digest* 59, no. 11 (November 2002): 230; PhotoCrd: Tim Beddow.

In contrast, The Outpost Lodge, an eco-resort located in the remote, northern end of South Africa’s Kruger National Park, steered away from the platform tents and colonial-styled lodges of its competitors like The Royal Livingstone. In a move uncommon to most eco-resort projects, it rejected the use of local materials and instead opted for an unpretentious, contemporary look of steel, aluminum, and canvas. Wherever possible, permanent walls were foregone in favor of retractable screens that would provide, at a minimum, 180-degree views of the surrounding Luvuvhu River and a heightened sense of unity with nature. This seamless access to and interaction with the exterior landscape was most prominent in the guestrooms’ open-air bathrooms. Completely visible from within the guestroom and also from outside, these bathrooms took Naked<sup>60</sup> to a whole new level of exposure by inviting refreshing breezes and the sights and sounds of local wildlife into the traditionally-private bathing realm (Figure 3.18).

<sup>60</sup> *Naked* describes a space in which one or more bathroom fixtures are visible through transparent partitions, or located out of the context of a private space, such as a bathtub located in a bedroom. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=25> (accessed June 2016).



**Figure 3.18** Bathroom, The Outpost Lodge [2002] Daffonchio & Associates, Interior Design and Architecture; Kruger National Park in Howard Watson, *Hotel Revolution* (Great Britain: Wiley-Academy, 2005): 160; PhotoCrd: Nathan Sayers.

The early 2000s decade continued with a series of tropical destination resorts that utilized louvered or sliding shutters to extend the interior out and invite the exterior in. North Island and Bora Bora Nui, which both opened in 2003, were a Mix Match (Intype)<sup>61</sup> of rustic thatched roofs and simple, elegant décor. They were luxurious and modern sanctuaries that placed equal importance on the exterior surroundings through the presence of open-sided structures that let in the sights and sounds of the surrounding ocean (Figure 3.19 and 3.20). Notably, North Island's villas were one of the first to feature retractable glass doors, affording unrestricted access to the sea. Louvered shutters also allowed light to permeate the spa-like bathing area, where guests could fully experience and enjoy the breezes and sounds of the crashing waves (Figure 3.19).

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<sup>61</sup> The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=64> (accessed June 2016).



**Figure 3.19** Bathroom, North Island [2003] LIFE & Virginie Dalais, Interior Design; Silvio Rech & Lesley Carstens, Architecture; Seychelles in Howard Watson, *Hotel Revolution* (Great Britain: Wiley-Academy, 2005): 144; PhotoCrd: Dana Allen/Wilderness Safaris.



**Figure 3.20** Guestroom, Bora Bora Nui [2003] Pierre Lacombe, Interior Design and Architecture; Bora Bora in Peter Haldeman, “French Polynesia: Bora Bora Nui,” *Architectural Digest* 60, no. 8 (August 2003): 94; PhotoCrd: Erhard Pfeiffer.

Mauna Lani Bay and Jumby Bay opened a year later. The former’s spacious guest bungalows echoed the contemporary comfort of typical Hawaiian beach houses, and were set amidst lush plantings and lava ponds that lent a moat-like sense of seclusion. At the heart of each bungalow was a large living room, which was opened up to the exterior through a long span of plantation shutters. However, in contrast to its predecessors, Mauna Lani Bay’s natural landscape did not seem to be its primary focal point. Rather, the guestrooms’ private pool and amenities took center stage, resulting in a visually busy Transactional Space (Figure 3.21). Jumby Bay’s guestrooms, on the other hand, were of a more refined, intimate



nature. Soft white finishes and sheer curtains that billowed in the ocean wind created a romantic, dreamlike quality in the guestroom spaces. This effect was heightened by the use of louvered shutters that let in the brilliant blue of the surrounding ocean and the sounds of distant waves crashing below (Figure 3.22).



**Figure 3.21** Guestroom, Mauna Lani Bay [2004] Jan Yamamoto, Interior Design; Anonymous, Architecture; Waimea in Peter Haldeman, “Mauna Lani Bay,” *Architectural Digest* 61, no. 3 (March 2004): 119; PhotoCrd: Mary E. Nichols.



**Figure 3.22** Guestroom, Jumby Bay [2004] Cheryl Rowley, Interior Design; MCM Architects, Architecture; Antigua in Jamaica Kincaid, “Jumby Bay,” *Architectural Digest* 61, no. 8 (August 2004): 182; PhotoCrd: Bruce Buck.

The year 2004 also saw the opening of Japan’s first eco-resort. Situated in a forest-covered valley in the mountainous region of Nagawa, Japan – a resort area that dates back to the 19<sup>th</sup> century – the Hoshinoya Karuizawa blended modern design elements with traditional Japanese hospitality and sensibility. In designing the guestrooms, connecting the interior and exterior spaces – an enduring and critical element

of Japanese design – was paramount. Each guestroom contained a patio overlooking either the river or mountainside; however, in a modern spirit, the patio was accessed through sliding glass doors, rather than shoji screens. Coupled with simple, polished materials and low furniture, which were evocative of traditional Japanese residences, the rooms were a serene retreat in which guests could enjoy scenery of the ever-changing foliage (Figure 3.23).



**Figure 3.23** Guestroom, Hoshinoya Karuizawa [2005] Anonymous, Interior Design; Azuma Architect & Associates, Architecture; Karuizawa in “Rooms,” <http://hoshinoyakaruizawa.com/en/> (accessed May 2016); PhotoCrd: Anonymous.

Similarly, the Makanyane Safari Lodge updated tradition with contemporary touches within its guestrooms. From the outside, the lodge appeared as a village-like grouping of thatched-roof entities that disappeared into the wild bush, while on the inside, polished concrete, glass, and modern amenities prevailed. Relating each guestroom back to its natural setting was paramount to the designers. In the bathrooms, for instance, a long span of folding glass doors exposed the bathroom facilities to the surrounding bush. In turn, guests were treated to soft breezes and the warmth of the sunlight whilst bathing in the standalone tub, an Island<sup>62</sup> that was aptly positioned to soak in both its comforting interior and wild exterior surroundings (Figure 3.24).

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<sup>62</sup> *Island* refers to an isolated interior object that is detached from the walls and positioned to be approached from all of its sides; it becomes a center of attention. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=16> (accessed June 2016).



**Figure 3.24** Bathroom, Makanyane Safari Lodge [2005] Jenny Seddon and Tessa Proudfoot, Interior Design; Bruce Stafford, Architecture; Madikwe in Peter Haldeman, “Makanyane Safari Lodge,” *Architectural Digest* 62, no. 3 (March 2005): 199; PhotoCrd: Tim Beddow.

Taj Exotica Resort & Spa (2005) and Amanyara (2006) continued the 2000s decade with resort facilities modeled after the architecture of traditional Southeast Asian temples. This influence manifested in the construction of open-sided pavilions. In the former’s case, each pavilion encompassed a standalone guest suite with an open floor plan, recalling that of 1989’s Amandari, and high, dramatic ceiling spans. The resulting suite was a vast and open entity with no clear demarcation between living areas or interior and exterior (Figure 3.25). Similarly, Amanyara – derived from the Sanskrit word meaning ‘peaceful place’ – utilized a series of open-sided pavilions for its public facilities, which were arranged around a central pond. For instance, upon arrival, guests were met with a vast, open-air arrival hall that afforded immediate sightlines across the pond to the distant ocean – a promise of more to come. Neutral teak and rattan seating, beige flooring, and a long, altar-like table imparted the feeling of entering a serene, almost sacred realm, while soft breezes and the sounds of trickling water diffused through the space and cemented the resort’s status as a peaceful place (Figure 3.26).



**Figure 3.25** Guest Villa, Taj Exotica Resort & Spa [2005] James Park Associates, Interior Design; Maurice Giraud Architects, Architecture; Wolmar in Rachel Long, “Coup de Taj,” *Hospitality Design* 27, no. 7 (September/October 2005): 144; PhotoCrd: Taj Resorts.



**Figure 3.26** Lounge, Amanyara [2006] Denniston International, Interior Design and Architecture; Providenciales in Edie Cohen, “Aman State of Mind,” *Interior Design* 77, no. 14 (July 2006): 230, 235; PhotoCrd: Ken Hayden.

The same year saw one of the first instances of Transactional Space as achieved through the use of a continuous water feature, rather than through the use of solid flooring materials. Huvafen Fushi Resort consisted of a series of overwater bungalows situated on the North Malé Atoll in the Maldives. Each bungalow featured a long infinity pool that ran from within the guestroom interior to the exterior veranda. While this feature was, in part, a practical cooling device to counter the Maldives’ constant

humidity, it also served as a unique spatial device that blurred the lines between indoors and out in one fluid motion (Figure 3.27).

In a similar vein, Jade Mountain Resort (2006) defied guestroom traditions with its blend of vast open-air spaces and infinity pools. Unlike most (if not all) of its tropical resort predecessors, which consisted of individual buildings spread outwards, the resort was a single structure carved into the hillside and built upwards to minimize its footprint on the land. Designer and owner Nick Troubetzkoy also aimed to “change the entire concept of a hotel room...to enable guests to forget about furniture or that they’re in a hotel room, to forget about everything but experiencing the psychology of the space on an intuitive level.”<sup>63</sup> The suites’ strategically-placed infinity-edged pools accomplished just that, physically extending the interior space past its traditional boundaries and into the open surroundings. Coupled with the lack of any partitions, too, the guestroom appeared as boundless as the landscape beyond (Figure 3.28).



**Figure 3.27** Guest Villa, Huvaafen Fushi Resort [2006] C&C Studio, Interior Design; Anonymous, Architecture; Maldives in Anonymous, “Fantasy Island,” *Interior Design* 77, no. 7 (May 2006): 169; PhotoCrd: Dean Bentick.

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<sup>63</sup> Jeryl Brunner, “Mountain Masterpiece,” *Hospitality Design* 29, no. 7 (September 2007): 224.





**Figure 3.28** Guestroom, Jade Mountain Resort [2007] BWH Design Studio, Interior Design; Nick Troubetzkoy Architects & Planners and BWH Design Studio, Architecture; St. Lucia in Jeryl Brunner, “Mountain Masterpiece,” *Hospitality Design* 29, no. 7 (September 2007): 225; PhotoCrd: Jade Mountain.

Habita Monterrey (2009) closed out the 2000s decade with a uniquely retro-industrial, curvilinear concrete building of steel and glass. Said architect Joseph Dirand, “The hotel is a progression through different spaces – from shadow and darkness to light,”<sup>64</sup> which was reflected in its sensitive balance of concrete, minimalistic yet inviting interiors, and dramatic views. For instance, heavy concrete prevailed in the sculptural rooftop terrace, yet the open-air space enticed visitors outwards with promises of uninterrupted views and a breath of fresh mountain air. This stark contrast reinforced the visual and physical transition from the insular interior to open exterior, and from darkness to light (Figure 3.29).

<sup>64</sup> Stacy Shoemaker Rauhen, “Bare Necessities,” *Hospitality Design* 31, no. 3 (April 2009): 158.



**Figure 3.29** Lobby, Habita Monterrey [2009] Joseph Dirand, Interior Design; Landa Arquitectos, Architecture; Monterrey in Stacy Shoemaker Rauen, “Bare Necessities,” *Hospitality Design* 31, no. 3 (April 2009): 160; PhotoCrd: Undine Pröhl and Adrien Dirand.

The 2010s decade has seen the most prolific instances of Transactional Space to date. Capella Pedregal and Four Seasons Resort Seychelles started off the year 2010 with soft, inviting guestrooms that allowed the vibrancy of the surrounding ocean to take center stage. In the former’s, natural furnishings such as side tables made of rocks and headboards made of found driftwood brought a taste of the natural setting inward; while a neutral color palette, continuous flooring, and a sunny veranda merged the interior realm with the surrounding beach (Figure 3.30). In a similar fashion, the luxury Four Seasons Resort Seychelles featured interiors of a neutral, understated elegance. Said designer Connie Puar, “We wanted the room to be very quiet and the view itself to shout that you’re in Seychelles.”<sup>65</sup> Indeed, the view shone through the use of almost-invisible floor-to-ceiling glass sheets that bordered guest suites’ bathrooms. The presence of sliding glass doors also allowed birdsong and the sounds of rustling leaves to pervade through the interior space, enticing guests outwards to an infinity-edged pool that overlooked the ocean below (Figure 3.31).

<sup>65</sup> Connie Puar in Anonymous, “Dynamite Design,” *Hospitality Design* 32, no. 3 (April 2010): 212.



**Figure 3.30** Guestroom, Capella Pedregal [2010] Paul Duesing, Interior Design; HKS Hill Glazier Studio, Architecture; Cabo San Lucas in Jana Schiowitz, “Peak Performance,” *Hospitality Design* 32, no. 2 (March 2010): 92; PhotoCrd: Robert Reck.



**Figure 3.31** Bathroom, Four Seasons Resort Seychelles [2010] Hirsch Bedner Associates, Interior Design; AREA Architects and Locus Architects, Architecture; Mahe in Anonymous, “Dynamite Design,” *Hospitality Design* 32, no. 3 (April 2010): 212; PhotoCrd: Anonymous.

The Miraval Resort & Spa, the last project of 2010, utilized similar techniques to integrate the interior and exterior. It offered guests a comfortable, residential atmosphere wrapped in the isolation of the Sonoran Desert through its “silent design”: humble yet authentic, honest, and natural materials that reflected – yet did not overpower – the exterior landscape.<sup>66</sup> The defining feature of the guest villas, however, was a double-height retractable glass wall that, even when closed, filtered in light and dramatic views over the low-lying desert foliage to distant mountain ranges. While the operable wall served a functional purpose in allowing for natural convection breezes, it also physically opened up the

<sup>66</sup> Architectural Digest, “The Villas at Miraval” <http://www.architecturaldigest.com/gallery/villas-at-miraval-slideshow/all> (accessed May 2016).



guestroom interior to the rear terrace – essentially an extension of the living/dining room – and provided a near total immersion into the surrounding desert landscape (Figure 3.32).



**Figure 3.32** Guestroom, The Villas at Miraval Resort & Spa [2010] Clodagh, Interior Design; Mithun, Architecture; Tucson in “The Villas at Miraval,” <http://www.architecturaldigest.com/gallery/villas-at-miraval-slideshow/all> (accessed May 2016); PhotoCrd: Anonymous.

Two years later, the St. Regis Sanya Yalong Bay Resort opened on southern China’s Yalong Bay’s beachfront. While its overall aesthetic was informed by the St. Regis brand’s refined heritage, design firm DiLeonardo deliberately kept with ‘quiet’ palettes in order to highlight the resort’s greatest asset – the setting itself. Within the guestrooms, neutral stones sourced in both rough and polished finishes to mimic the multifaceted landscape of the region prevailed; coupled with plush furniture and the presence of Light Seams (Intype)<sup>67</sup> wrapping around their perimeters, however, the luxurious interiors arguably still demanded as much attention than did some of its predecessors’ more subdued, understated rooms. Regardless, sliding glass doors and clerestory windows allowed the exterior’s vibrant blue and green tones to shine through, in turn physically opening up the guestroom interior to the faint sounds of crashing waves and the distant hum of other guests traversing the bay far below (Figure 3.33).

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<sup>67</sup> *Light Seam* is a gradient of light that defines a continuous edge of illumination between perpendicular architectural planes. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=96> (accessed June 2016).



**Figure 3.33** Guestroom, St. Regis Sanya Yalong Bay Resort [2012] DiLeonardo, Interior Design; BBG-BBGM, Architecture; Hainan in Jean Nayar, “St. Regis Sanya Yalong Bay Resort,” *Contract* 53, no. 6 (July/August 2012): 135; PhotoCrd: Ralf Tooten.

The year 2014 saw the opening of two destination resorts located in Phuket, Thailand. Characterized by a distinct Thai-colonial feel, the relatively intimate Regent Phuket Cape Panwa was comprised of twenty-two guest pavilions situated alongside the ocean. A standout feature of the suites was their bathrooms, accurately described as “sheer bathing sanctuaries.”<sup>68</sup> In each suite, a large soaking tub was an Island<sup>69</sup> surrounded by three sets of louvered doors, which created a uniquely exposed, Naked<sup>70</sup> bathing atmosphere open to the ocean breezes (Figure 3.34). This feature echoed strategies used by previous resort projects such as 2003’s North Island and 2005’s Makanyane Safari Lodge. A sanctuary indeed, the bathroom’s exclusive, spa-like nature was further intensified by an illuminated Pantheon (Intype)<sup>71</sup> which cast a heavenly glow over the space.

<sup>68</sup> Kathleen Kervin, “Brand Reborn,” *Hospitality Design* 36, no. 3 (May 2014): 273.

<sup>69</sup> The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=16> (accessed June 2016).

<sup>70</sup> The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=25> (accessed June 2016).

<sup>71</sup> A *Pantheon*, like its namesake circular temple in Rome, is a round room with a domed ceiling, used in lobbies and resort and spas. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=30> (accessed June 2016).



**Figure 3.34** Bathroom, Regent Phuket Cape Panwa [2014] Blink Design Group, Interior Design; Four Aces Consultants, Architecture; Phuket in Kathleen Kervin, “Brand Reborn,” *Hospitality Design* 36, no. 3 (May 2014): 273; PhotoCrd: Se Ee Kuong Richard & Owen Raggett.

The Pullman Phuket Arcadia resort opened around the same time. Unlike Regent Phuket Cape Panwa, it was of a distinctly contemporary feel. A much larger, 227-key resort, its grand spaces were planned around “sequences of discovery” and dramatic panoramas.<sup>72</sup> For instance, the resort’s arrival sequence did more than afford guests with immediate sightlines to the ocean. It also created a layered and seamless transition sequence, moving from a narrow, pitched-roof stairway, to the open-air lobby, to the immediate, exterior infinity pools and then to the ocean beyond. Here, the lobby specifically acted as a transitional device connecting the dim, enclosed entryway to the bright, open exterior, allowing guests time to physically and mentally adapt to their surroundings,<sup>73</sup> whilst also continuing to entice them outwards towards the inviting waters and breezes of the surrounding sea (Figure 3.35).

<sup>72</sup> Rebecca Lo, “Cliff Hanger,” *Hospitality Design* 36, no. 6 (August 2014): 126.

<sup>73</sup> Rachel Goldfarb, “Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design,” (M.A. Thesis, Cornell University, 2008): 30.



**Figure 3.35** Lobby, Pullman Phuket Arcadia [2014] P49 Deesign & Associates, Interior Design; Habita Architects, Architecture Naithon Beach; Amphur Talang in Rebecca Lo, “Cliff Hanger,” *Hospitality Design* 36, no. 6 (August 2014): 126; PhotoCrd: Pullman Phuket Arcadia.

The renovation of One&Only Hayman Island on Australia’s Great Barrier Reef was completed a year later. Heavily influenced by the opulent exterior and setting of the existing resort, the design team created simple and intimate interiors that worked well within the original buildings’ modernist forms. Suites, for example, were treated with soft palettes and clean details. Neutral finishes made “the contrast of the azure sky and water more apparent”<sup>74</sup> and visually appealing, while clerestory windows and retractable glass doors let light and the brilliant blue of the ocean stream in, enticing guests outwards to their own private slice of paradise (Figure 3.36).

<sup>74</sup> Anna Goh in Ayesha Khan, “Island Retreat,” *Hospitality Design* 37, no. 2 (March/April 2015): 135.



**Figure 3.36** Guestroom, One&Only Hayman Island [2015] DBI Design, Interior Design and Architecture; Queensland in Ayesha Khan, “Island Retreat,” *Hospitality Design* 37, no. 2 (March/April 2015): 133; PhotoCrd: Tony Phillips & Barbara Kraft.

The year 2015 also saw the completion of two projects born out of the union of Fox Browne Creative, Nicholas Plewman Architects, and Michaelis Boyd Associates. Sandibe Okavango Safari Lodge resulted from andBeyond’s desire to rebuild its Okavango Delta property, Sandibe, in Botswana. The design team pursued an organic approach that pushed the envelope of contemporary lodge design, creating “organic, Frank Gehry-type [spaces] with flowing, open lines...meant to bring nature into the [guests’] experience.”<sup>75</sup> This was particularly evident in the lodge’s massive, sunlight-filled dining room (Figure 3.37). Based on the metaphor of a pangolin – an animal that curls into a nurturing ball but also unfolds into an inquisitive, exploring creature – the lodge was defined by its massive arches that spilled out into the desert and created an embracing interior space, whilst also visually and physically enticing guests outwards to engage with their natural surroundings.

Similarly, the guestrooms at Kichwa Tembo Masai Mara toed the line between interior and exterior. Here, the use of rollaway canvas ‘walls’ let in sunlight and uninterrupted views during the day; and even when closed at night, still allowed the sounds of the desert to filter through, reinforcing the wildness of

<sup>75</sup> Neena Dhillon, “Nature’s Cathedral,” *Hospitality Design* 37, no. 3 (May 2015): 272.

the resort's surroundings. In addition, a patio situated right at the foot of the bed physically extended the boundaries of the guestroom interior and invited guests outwards for up-close and personal encounters with the local flora and fauna (Figure 3.38).



**Figure 3.37** Restaurant, Sandibe Okavango Safari Lodge [2015] Fox Browne Creative, Interior Design; Nicholas Plewman Architects and Michaelis Boyd Associates, Architecture; Okavango Delta in Neena Dhillon, “Nature’s Cathedral,” *Hospitality Design* 37, no. 3 (May 2015): 271; PhotoCrd: Stevie Mann.



**Figure 3.38** Guestroom, Kichwa Tembo Masai Mara [2015] Fox Browne Creative, Interior Design; Nicholas Plewman Architects and Michaelis Boyd Associates, Architecture; Masai Mara National Reserve in Anonymous, “11<sup>th</sup> Annual Hospitality Design Awards: Sustainable Project,” *Hospitality Design* 37, no. 4 (June 2015): 113; PhotoCrd: Stevie Mann.

The most recent project to feature a notable Transactional Space was Phum Baitang (2016), located in Siem Reap, Cambodia. The resort’s outdoor living concept, which was inspired by the balconies and open-air spaces of traditional Cambodian houses, was best evidenced in the living room of its guest villas (Figure 3.39). From the exterior, it appeared a traditional, thatch-roof pavilion overlooking the surrounding rice fields; inside, the use of natural, rustic materials created a cozy hideaway and reflected the resort’s serene, rural surroundings, while large pivot shutters opened up the interior to sunlight and breezes. The use of pivot shutters, too, still allowed for privacy without the introduction of more modern



materiality and mechanics – such as curtains or sliding glass doors – which would have ruined the carefully orchestrated, timeless patina of the resort’s spaces.



**Figure 3.39** Guestroom, Phum Baitang [2016] AW2, Interior Design and Architecture; Siem Reap in Alissa Ponchione, “Village Voice,” *Hospitality Design* 38, no. 2 (March/April 2016): 148; PhotoCrd: Alex Teuscher.

## Conclusion

Normally, hotel luxury is found within, in interior spaces that form a sheltering, comforting bubble. However, in contemporary destination resort design, luxury is increasingly found by looking outwards, breaking through the façade and blending rooms with the natural world as much as possible. It is no surprise, then, that strategies such as Transactional Space, which explode the hotel boundaries beyond the interior and create opportunities for immersion in the natural surroundings, have been and will continue to be a mainstay in destination resort design.

The chronological review shows that the execution of Transactional Space in hospitality design has remained a fairly steady practice throughout six decades – resorts have and still employ folding shutters, sliding glass doors, or open-sided structure. These strategies are understandably mostly exclusive to destination resorts in warm locales. Unique to some resorts have been the use of retractable glass walls, completely open-air structures, or pools as a means to extend the interior

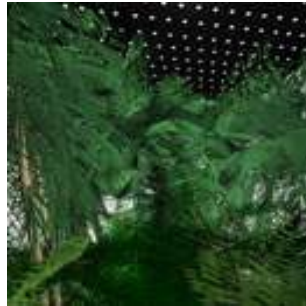
outwards and vice versa. It will be interesting to see if these strategies become more prevalent in destination resorts beyond the 2010 decade, and to see if Transactional Space manifests in destination resorts of a non-tropical climate.



Evidence for the archetypical use and the chronological sequence of Transactional Space in destination resorts was developed from the following sources: **1950** Lobby, Caribe Hilton [1950] Warner-Leeds, Interior Design; Torro, Ferrer, and Torregrosa, Architecture; San Juan in Arthur Drexler, "The Caribe Hilton," *Interiors* 109, no. 9 (April 1950): 85; PhotoCrd: Ezra Stoller.; Guestroom, Dorado Beach Hotel [1959] Ann Hatfield, Interior Design; Goldstone & Dearborn, Architecture; Dorado in Anonymous, "Hotels. Motels.," *Interior Design* 30, no. 4 (April 1959): 120; PhotoCrd: Anonymous. **1960** Guestroom, The Palm Springs Spa & Hotel [1963] Anonymous, Interior Design; Anonymous, Architecture; Palm Springs in Olga Gueft, "Contract Giant: Parvin/Dohrman," *Interiors* 123, no. 7 (February 1964): 99; PhotoCrd: Anonymous.; Lobby, Mauna Kea Beach Hotel [1965] Anonymous, Interior Design; SOM, Architecture; Waimea in Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 106; PhotoCrd: Augie Salbosa. **1970** Guestroom, Hotel LaSamana [1974] Nicole Frankel, Interior Design; Robertson Ward, Architecture; St. Martin in James Wilson, "Hotel LaSamana," *Interiors* 134, no. 3 (October 1974): 73; PhotoCrd: Anonymous. **1980** Guestroom, The Malliouhana Hotel [1985] Lawrence Peabody, Interior Design; Anonymous, Architecture; Anguilla in Monica Geran, "The Malliouhana Hotel on Anguilla," *Interior Design* 56, no. 10 (October 1985): 108; PhotoCrd: Hedrich Blessing.; Dining room, La Malindina [1986] Anonymous, Interior Design; Anonymous, Architecture; Malindi in Judith Thurman, "La Malindina," *Architectural Digest* 43, no. 1 (January 1986): 114; PhotoCrd: Fabio Cianchetti.; Guest Suite, Amandari [1989] Anonymous, Interior Design; Peter Muller, Architecture; Ubud in "Gallery," <https://www.aman.com/resorts/amandari> (May 2016); PhotoCrd: Anonymous. **1990** Lobby, Maui Inter-Continental Resort [1993] Gruwell Pheasant Design, Interior Design; Fox Hawaii Architecture/Planning, Architecture; Wailea in Suzanne Dorn, "Maui Magic," *Hospitality Design* 15, no. 2 (March 1993): 35; PhotoCrd: Milroy/McAleer.; Guestroom, Cottars 1920s Safari Camp [1996] Anonymous, Interior Design; Anonymous Architecture; Masai Mara Reserve in Tim Beddow, "Cottars 1920s Safari Camp," *Architectural Digest* 60, no. 2 (March 2003): 164; PhotoCrd: Tim Beddow. **2000** Guestroom, Four Seasons Resort Punta Mita [2000] Marisabel Gómez Vásquez, Interior Design; Diego Villaseñor and Donald Fairweather, Architecture; Punta Mita in Nancy Collins, "Punta Mita: A New Four Seasons Resort Opens on Mexico's Pacific Coast," *Architectural Digest* 57, no. 7 (July 2000): 169; PhotoCrd: Mary E. Nichols.; Guestroom, The Carenage Bay [2000] Anonymous, Interior Design; Antonio Ferrari and Luigi Vietti, Architecture; Canouan Island in Gerald Clarke, "The Carenage Bay: Quiet European Luxury on Canouan Island," *Architectural Digest* 57, no. 12 (December 2000): 215; PhotoCrd: Dan Forer.; Dining room, Sossusvlei Mountain Lodge [2000] Jeanette Thomas, Interior Design; CHT Architects, Architecture; Namibia in Richard Conniff, "Sossusvlei Mountain Lodge," *Architectural Digest* 57, no. 12 (December 2000): 191; PhotoCrd: Tim Beddow.; Guestroom, Le Saint Geran Hotel [2001] HBA, Interior Design; Ridler Shepard Low & Macbeth Architects and Designers, Architecture; Belle Mar in Kelly Beamon, "Le Saint Geran Hotel," *Hospitality Design* 23, no. 8 (November 2001): 107; PhotoCrd: Dan Ham.; Lobby, The Royal Livingstone Hotel [2002] Wilson & Associates, Interior Design; Anonymous, Architecture; Livingstone in Tim Beddow, "The Royal Livingstone: An African Oasis Bathed in the Spray of Victoria Falls," *Architectural Digest* 59, no. 11 (November 2002): 230; PhotoCrd: Tim Beddow.; Bathroom, The Outpost Lodge [2002] Daffonchio & Associates, Interior Design and Architecture; Kruger National Park in Howard Watson, *Hotel Revolution* (Great Britain: Wiley-Academy, 2005): 160; PhotoCrd: Nathan Sayers.; Bathroom, North Island [2003] LIFE & Virginie Dalais, Interior Design; Silvio Rech & Lesley Carstens, Architecture; Seychelles in Howard Watson, *Hotel Revolution* (Great Britain: Wiley-Academy, 2005): 144; PhotoCrd: Dana Allen/Wilderness Safaris.; Guestroom, Bora Bora Nui [2003] Pierre Lacombe, Interior Design and Architecture; Bora Bora in Peter Haldeman, "French Polynesia: Bora Bora Nui," *Architectural Digest*

60, no. 8 (August 2003): 94; PhotoCrd: Erhard Pfeiffer.; Guestroom, Mauna Lani Bay [2004] Jan Yamamoto, Interior Design; Anonymous, Architecture; Waimea in Peter Haldeman, "Mauna Lani Bay," *Architectural Digest* 61, no. 3 (March 2004): 119; PhotoCrd: Mary E. Nichols.; Guestroom, Jumby Bay [2004] Cheryl Rowley, Interior Design; MCM Architects, Architecture; Antigua in Jamaica Kincaid, "Jumby Bay," *Architectural Digest* 61, no. 8 (August 2004): 182; PhotoCrd: Bruce Buck.; Guestroom, Hoshinoya Karuizawa [2005] Anonymous, Interior Design; Azuma Architect & Associates, Architecture; Karuizawa in "Rooms," <http://hoshinoyakaruizawa.com/en/> (accessed May 2016); PhotoCrd: Anonymous.; Bathroom, Makanyane Safari Lodge [2005] Jenny Seddon and Tessa Proudfoot, Interior Design; Bruce Stafford, Architecture; Madikwe in Peter Haldeman, "Makanyane Safari Lodge," *Architectural Digest* 62, no. 3 (March 2005): 199; PhotoCrd: Tim Beddow.; Guest Villa, Taj Exotica Resort & Spa [2005] James Park Associates, Interior Design; Maurice Giraud Architects, Architecture; Wolmar in Rachel Long, "Coup de Taj," *Hospitality Design* 27, no. 7 (September/October 2005): 144; PhotoCrd: Taj Resorts.; Lounge, Amanyara [2006] Denniston International, Interior Design and Architecture; Providenciales in Edie Cohen, "Aman State of Mind," *Interior Design* 77, no. 14 (July 2006): 230, 235; PhotoCrd: Ken Hayden.; Guest Villa, Huvafen Fushi Resort [2006] C&C Studio, Interior Design; Anonymous, Architecture; Maldives in Anonymous, "Fantasy Island," *Interior Design* 77, no. 7 (May 2006): 169; PhotoCrd: Dean Bentick.; Guestroom, Jade Mountain Resort [2007] BWH Design Studio, Interior Design; Nick Troubetzkoy Architects & Planners and BWH Design Studio, Architecture; St. Lucia in Jeryl Brunner, "Mountain Masterpiece," *Hospitality Design* 29, no. 7 (September 2007): 225; PhotoCrd: Jade Mountain.; Lobby, Habita Monterrey [2009] Joseph Dirand, Interior Design; Landa Arquitectos, Architecture; Monterrey in Stacy Shoemaker Rauen, "Bare Necessities," *Hospitality Design* 31, no. 3 (April 2009): 160; PhotoCrd: Undine Pröhl and Adrien Dirand. **2010** Guestroom, Capella Pedregal [2010] Paul Duesing, Interior Design; HKS Hill Glazier Studio, Architecture; Cabo San Lucas in Jana Schiowitz, "Peak Performance," *Hospitality Design* 32, no. 2 (March 2010): 92; PhotoCrd: Robert Reck.; Bathroom, Four Seasons Resort Seychelles [2010] Hirsch Bedner Associates, Interior Design; AREA Architects and Locus Architects, Architecture; Mahe in Anonymous, "Dynamite Design," *Hospitality Design* 32, no. 3 (April 2010): 212; PhotoCrd: Anonymous.; Guestroom, The Villas at Miraval Resort & Spa [2010] Clodagh, Interior Design; Mithun, Architecture; Tucson in "The Villas at Miraval," <http://www.architecturaldigest.com/gallery/villas-at-miraval-slideshow/all> (accessed May 2016); PhotoCrd: Anonymous.; Guestroom, St. Regis Sanya Yalong Bay Resort [2012] DiLeonardo, Interior Design; BBG-BBGM, Architecture; Hainan in Jean Nayar, "St. Regis Sanya Yalong Bay Resort," *Contract* 53, no. 6 (July/August 2012): 135; PhotoCrd: Ralf Tooten.; Bathroom, Regent Phuket Cape Panwa [2014] Blink Design Group, Interior Design; Four Aces Consultants, Architecture; Phuket in Kathleen Kervin, "Brand Reborn," *Hospitality Design* 36, no. 3 (May 2014): 273; PhotoCrd: Se Ee Kuong Richard & Owen Raggett.; Lobby, Pullman Phuket Arcadia [2014] P49 Deesign & Associates, Interior Design; Habita Architects, Architecture Naithon Beach; Amphur Talang in Rebecca Lo, "Cliff Hanger," *Hospitality Design* 36, no. 6 (August 2014): 126; PhotoCrd: Pullman Phuket Arcadia.; Guestroom, One&Only Hayman Island [2015] DBI Design, Interior Design and Architecture; Queensland in Ayesha Khan, "Island Retreat," *Hospitality Design* 37, no. 2 (March/April 2015): 133; PhotoCrd: Tony Phillips & Barbara Kraft.; Restaurant, Sandibe Okavango Safari Lodge [2015] Fox Browne Creative, Interior Design; Nicholas Plewman Architects and Michaelis Boyd Associates, Architecture; Okavango Delta in Neena Dhillon, "Nature's Cathedral," *Hospitality Design* 37, no. 3 (May 2015): 271; PhotoCrd: Stevie Mann.; Guestroom, Kichwa Tembo Masai Mara [2015] Fox Browne Creative, Interior Design; Nicholas Plewman Architects and Michaelis Boyd Associates, Architecture; Masai Mara National Reserve in Anonymous, "11<sup>th</sup> Annual Hospitality Design Awards: Sustainable Project," *Hospitality Design* 37, no. 4 (June 2015): 113; PhotoCrd: Stevie

Mann.; Guestroom, Phum Baitang [2016] AW2, Interior Design and Architecture; Siem Reap in Alissa Ponchione, "Village Voice," *Hospitality Design* 38, no. 2 (March/April 2016): 148; PhotoCrd: Alex Teuscher.



## CHAPTER 4 INSCAPE

## **Definition**

Inscape uses natural or artificial outdoor elements as a strategy to create exterior landscapes on the interior. Inscape may be subject to thematic design strategies.

## **Application Definition**

Inscape in destination resort design is most frequently used in lobbies or other public spaces to reinforce an idea of place. It is typically achieved through the use of both native and exotic flora coupled with other natural elements such as sand, stones, and water, and creates an evocative microcosm of an outdoor (usually tropical) environment within the resort interior.

## **Description**

The term “inscape” was first used by 19<sup>th</sup>-century British poet Gerard Manley Hopkins to describe the uniqueness that each being possesses when created by the universe.<sup>76</sup> The Chilean surrealist painter, Roberto Matta, also used inscape to refer to the artistic representation of an artist’s internal, mental landscape.<sup>77</sup> It could be said, then, that Inscape as a design strategy has its roots in surrealism – that is, it blurs the lines between fantasy and reality to create unique experiences based on wonderment, pleasure, and luxury.

One of the other defining factors of Inscape is its ties to nature and the ensuing positive attractions it elicits. Edward Wilson’s biophilia hypothesis (1984) suggested that humans have a genetic tendency to respond positively to nature. A wealth of scientific studies has proven this to be true: humans derive both physical and psychological benefits from spending time in the natural world. In addition, the theory

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<sup>76</sup> Anthony Domestico, “Inscape, Instress & Distress,” in Jimena Rosés-Sierra, “Theory Studies: Archetypical Theme Dining Practices in Contemporary Interior Design,” (M.A. Thesis, Cornell University, 2013): 128.

<sup>77</sup> David Ebony, “Roberto Matta, 1911-2002” in Jimena Rosés-Sierra, “Theory Studies: Archetypical Theme Dining Practices in Contemporary Interior Design,” (M.A. Thesis, Cornell University, 2013): 128.

of restorative environments establishes the reduction of mental fatigue as the most important factor in restoration. Given that the philosophy behind the resort hotel concept is “the creation of an environment that induces a feeling of well-being and enjoyment,”<sup>78</sup> natural elements, with their multitude of stress-reducing, restorative benefits, are hence powerful features destination resorts can employ to promote the feeling of ‘getting away from it all.’

The rise of Inscape in destination resort design is concurrent to the economic expansion and increased prosperity of the post-war period. The late 20<sup>th</sup> century, in particular, saw ‘resort as destination’ taken to a whole new level wherein the hotel property became an attraction in and of itself, moving the concept of a resort hotel well beyond simple lodging or a secluded hideaway. The use and existence of Inscape in destination resort design therefore strongly suggests the fostering of a sense of place. In some instances, it acts in conjunction with guests’ imagination to transport them to geographically distant destinations, thus inspiring a sense of awe and wonderment. In other cases, Inscape is primarily a strategy to create an extension of the hotel exterior within the interior, thus creating a sense of unity with the site.

The majority of Inscapes surveyed in this research more closely align with the latter strategy, wherein the interior landscape is tailored to evoke the local flavor of the site. Inscape in destination resort design therefore primarily focuses on the outside search for “materials, motives, techniques and traditions that could compose a representative [or] evocative abstract of the area within the grounds,”<sup>79</sup> thereby conveying lushness, relaxation, and seclusion. That is not to say, however, that all destination resorts utilize Inscape in this way; rather, some pursue the former strategy to create fantastical realms for their

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<sup>78</sup> Chuck Gee in Hana Ayala, “Resort Hotel Landscape as an International Megatrend,” *Annals of Tourism Research* 18, no. 4 (December 1991): 569.

<sup>79</sup> Hana Ayala, “Resort Hotel Landscape as an International Megatrend,” *Annals of Tourism Research* 18, no. 4 (December 1991): 579.

patrons, introducing exotic flora and fauna and elaborate waterscapes to incite discovery, pleasure, and privilege.

### **Chronological Sequence**

Inscape first started appearing in destination resort design during the mid-1960s. Established in 1965, Kahala Hilton Hotel opened at a time when Waikiki hotels were increasingly focused on transitory, economy-minded travelers. In contrast, the Kahala Hilton was marketed as a long-stay resort designed purely for travelers who wanted to stay in Honolulu in seclusion and luxury. Here, Inscape was employed to achieve just that – a peaceful oasis of tropical beauty for resort guests. Elaborate landscaping, which was unique at the time, resulted in (among other features) a 26,000 square foot saltwater lagoon that flowed around and intermingled with the building interior; coupled with open-air, double-height structures that channeled light and ocean breezes, the resort's lobby appeared a seamless extension of the surrounding landscape. From within, pedestrian bridges and pathways allowed guests to traverse around and over the water and lush plantings, while the sounds of gentle birdsong and rustling of foliage diffused through the space (Figure 4.1).



**Figure 4.1** Lobby, Kahala Hilton Hotel [1965] Anonymous, Interior Design; Killingsworth, Brady & Smith, Architecture; Honolulu in Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 127; PhotoCrd: Augie Salbosa.

The Mauna Kea Beach Hotel, which opened the same year on the island of Hawai'i, used similar methods to simulate exterior grounds within the interior. Praised for its “astonishing interpretation of indoors and outdoors,” it featured lushly planted courtyards and gardens that were proclaimed to “capture the [true] flavor of a resort hotel.”<sup>80</sup> Indeed, its completely human-designed environment heralded the modern transformation of the resort hotel into a destination unto itself,<sup>81</sup> yet its inscaping methods arguably appeared just that: completely human-designed. With its more enclosed guest atrium, the resort's cutouts of koi ponds and plantings read less organically and more deliberately than did Kahala Hilton Hotel's massive oasis of wandering streams and rampant plantings (at least within its guest wings); rather than completely blurring the lines between interior and exterior, they were glimpses of the verdant, tropical surroundings that awaited outside (Figure 4.2).



**Figure 4.2** Courtyard, Mauna Kea Beach Hotel [1965] Anonymous, Interior Design; SOM, Architecture; Waimea in Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 108; PhotoCrd: Augie Salbosa.

Walt Disney World, the United States' premiere entertainment complex since its opening in 1971, was perhaps the most prolific pioneer of fantasy and themed venues of its time. Disney's Polynesian Village Resort was one of Walt Disney World Resort's first on-site resorts, and marked one of Inscape's earliest appearances as a primarily thematic design strategy within destination resort design. Rather than relating

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<sup>80</sup> Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 108.

<sup>81</sup> Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 112.



the interior back to the natural, exterior surroundings, here, elaborate landscaping was used to incite a fantastical realm for the resort's guests – specifically, that of a South Pacific oasis. For instance, the resort's atrium lobby – named the 'Great Ceremonial House' – was modeled after a Tahitian royal assembly lodge. From within, guests were greeted with an expansive central water feature covered in lush, colorful foliage. Light shone through the skylights above, bathing the plantings in a soft glow, while the soft trickling of water echoed throughout the space, heightening the feeling of arriving at an exotic, peaceful locale (Figure 4.3).



**Figure 4.3** Lobby, Disney's Polynesian Village Resort [1971] Pierre Cabrol, Interior Design; Frank Mosher, Architecture; Orlando in Anonymous, "Becket at Disney World," *Interior Design* 45, no. 6 (June 1972): 91; PhotoCrd: Balthazar Korab.

The Hotel at Great Gorge (1972), too, utilized inscaping methods to create a verdant interior environment for its guests, albeit one that was more evocative of the immediate, local setting. Designer Arthur Miner sought to create a "total environment that takes its design inspiration from the natural landscape"<sup>82</sup> for the resort, which was located in the countryside of McAfee, New Jersey. For instance, stone walls, wood-covered ceilings, and deciduous trees filled one dining venue; sunlight streamed in

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<sup>82</sup> Anonymous, "The Playboy Club - Hotel at Great Gorge," *Interior Design* 43, no. 10 (October 1972): 176.

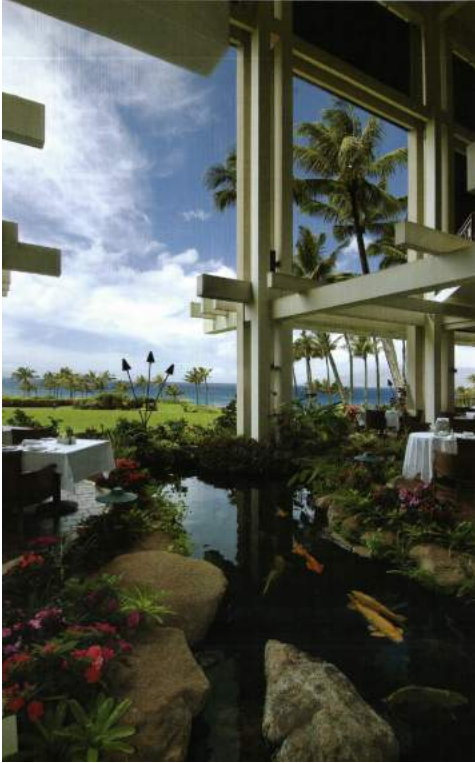
from skylights above, giving the space the appearance of an airy and casual countryside café (Figure 4.4). In another, lush plantings and moss-covered walls, coupled with soft, artificial lighting, simulated a dense, and more intimate, forest environment (Figure 4.5).



**Figure 4.4** (left) Restaurant, Hotel at Great Gorge [1972] Maurice Weir Associates Inc., Interior Design; Ralph E. Leff, Architecture; McAfee in Anonymous, "The Playboy Club - Hotel at Great Gorge," *Interior Design* 43, no. 10 (October 1972): 177; PhotoCrd: Hedrich Blessing.

**Figure 4.5** (right) Restaurant, Hotel at Great Gorge [1972] Maurice Weir Associates Inc., Interior Design; Ralph E. Leff, Architecture; McAfee in Anonymous, "The Playboy Club - Hotel at Great Gorge," *Interior Design* 43, no. 10 (October 1972): 179; PhotoCrd: Hedrich Blessing.

The opening of Maui's Kapalua Bay Hotel closed out the 1970s decade. Reminiscent of 1965's Kahala Hilton Hotel, Kapalua Bay Hotel (1978) was characterized by its open-air program and lush landscaping. The resort's lobby was elevated a full storey above sea-level – guests entered from above and descended into a dining terrace that opened up to expansive views of the nearby ocean. Spans of double-height columns defined the space, although their monumental effect was softened through the presence of colorful and abundant tropical plantings. From within, guests were treated to soft ocean breezes whilst dining beside a peaceful koi pond, while trickling water from man-made streams wound through the space and out into the surrounding grounds (Figure 4.6).



**Figure 4.6** Restaurant, Kapalua Bay Hotel [1978] Anonymous, Interior Design; Killingsworth, Brady & Associates, Architecture; Lahaina in Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 134; PhotoCrd: Augie Salbosa.

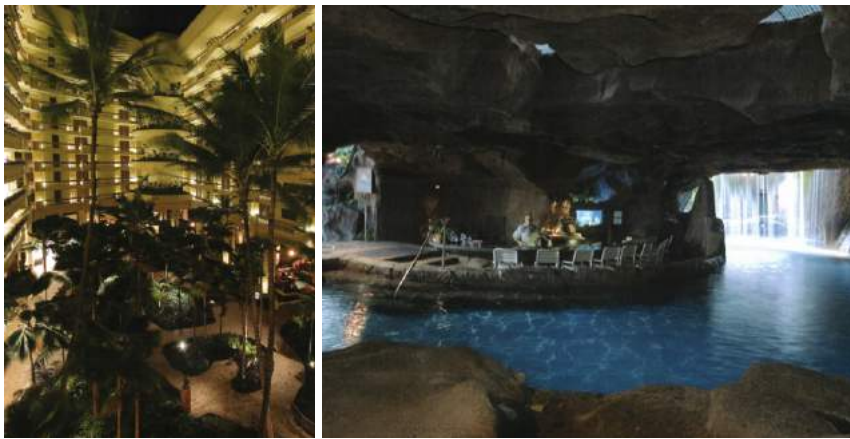
The early 1980s decade saw the establishment of two more Hawaiian resorts of a very different nature. Around this time, there existed two markets in Hawaii: mass-market tourists drawn to Waikiki's mega-resorts, and the carriage trade who stayed at smaller, high-end venues such as Hotel Hāna Maui. Upon its opening in 1980, Hyatt Regency Maui tapped into a new sector: the successful baby boomers – otherwise known as the “over-the-thrill crowd”<sup>83</sup> – with a penchant for visible luxury and instant gratification.

Hyatt was marketed as “a world-class hotel; a Garden of Eden with hot running water.”<sup>84</sup> Hawaii's largest resort at the time, it held true to that promise with extravagant landscaping, multiple water features, and even exotic birdlife that was introduced into the grounds. Upon arrival, guests were greeted

<sup>83</sup> Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 153.

<sup>84</sup> Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 153.

with a dramatic garden atrium. Reception desks were located discreetly on the perimeter of the lobby, placing full focus on the space's multiple stone pathways that led guests through tropical foliage (Figure 4.7). Another notable feature was the resort's one-acre swimming pool – the largest in the state at the time – part of which formed the Grotto Bar, a cocktail bar set in a secluded, cave-like atmosphere, which allowed guests to enjoy a drink against the backdrop of faux lava rocks and the roar of the pool's waterfalls (Figure 4.8).



**Figure 4.7** (left) Lobby, Hyatt Regency Maui [1980] Anonymous, Interior Design; WATG, Architecture; Lahaina in Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 154; PhotoCrd: Augie Salbosa.

**Figure 4.8** (right) Grotto Bar, Hyatt Regency Maui [1980] Anonymous, Interior Design; WATG, Architecture; Lahaina in Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 150; PhotoCrd: Augie Salbosa.

Unlike its Hawaiian predecessors, which utilized Inscape to physically (or at least visually) link the interior with the exterior grounds, Hyatt instead recalled the fantastical methods of Disney's Polynesian and similar themed resorts to create a more insular, visually-entertaining realm for its guests. The same could also be said of Mauna Lani Bay (1983), the fifth of six resort projects undertaken by architect Edward Killingsworth in Hawaii. However, Mauna Lani Bay's resulting Inscape appeared more naturalistic and, in fact, served the dual purpose of inspiring an immediate 'wow factor' and also softening the rigidity of the resort's formal architecture and unifying it with the surrounding grounds.

Displaying more dramatic flair than Killingsworth's earlier projects, Mauna Lani Bay showcased a six-storey garden atrium with a strong, unidirectional pull. Guests entered from above and traveled down a central stairway flanked by waterfalls to reach the plant-filled lagoon level, a Transactional Space<sup>85</sup> which opened up the otherwise monolithic interior to the vibrancy of its surroundings (Figure 4.9). Inside, massive palm trees gently swayed in the ocean breeze, and the sounds of falling water from the waterfalls mixed with the gentle lapping of water on the lagoon shore, which flowed outwards to mingle with the resort ground's waterfalls and streams.



**Figure 4.9** Lobby, Mauna Lani Bay Hotel [1983] Anonymous, Interior Design; Killingsworth, Stricker, Lindgren, Wilson & Associates, Architecture; Waimea in Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 144; PhotoCrd: Augie Salbosa.

Loews Paradise Valley opened two years later. Described by its designers HBA as a “virtual oasis in the Arizona desert,”<sup>86</sup> it featured palm trees and other native vegetation throughout. The intent was to

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<sup>85</sup> Rachel Goldfarb, “Theory Studies: Archetypal Practices of Contemporary Resort and Spa Design,” (M.A. Thesis, Cornell University, 2008): 24-30.

<sup>86</sup> Susan Braybrooke, “Paradise in Paradise Valley,” *Interior Design* 56, no. 10 (October 1985): 190.



combine comfort with visual excitement – this was evidenced in the resort’s lobby. With textured concrete blocks, columns, and fabrics simulating the texture of palm trees, it was indeed a visually simulating space that read as a playful exaggeration of its exterior surroundings; coupled with soft light streaming in from cutouts in the ceiling above, and numerous palm trees in Terracotta pots, however, it also appeared a serene and ‘tropical’ refuge amidst the arid desert (Figure 4.10).



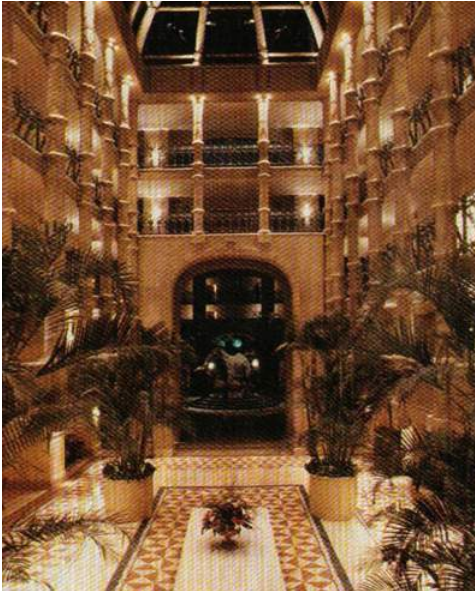
**Figure 4.10** Lobby, Loews Paradise Valley [1985] HBA, Interior Design; Frizzell, Hill & Moorhouse, Architecture; Scottsdale in Susan Braybrooke, “Paradise in Paradise Valley,” *Interior Design* 56, no. 10 (October 1985): 191; PhotoCrd: Jaime Adriles-Arce.

The 1990s decade began with the opening of Aruba Sonesta Beach Resort (1990) and Palace of the Lost City (1992), two destination resorts defined by their soaring, light-filled atrium structures. The former’s contained lush, tropical landscaping of local flora and an indoor river that flowed inward from the surrounding grounds, serving to transport guests as well as creating an extension of the hotel exterior within the interior (Figure 4.11). The Palace of the Lost City, too, utilized elaborate inscaping methods, albeit to create a more fantastical, insular realm reminiscent of Disney’s Polynesian or Hyatt Regency Maui. Established near the Botswana border in Africa, the palatial resort was designed primarily as a palace of a fictional, isolated civilization and secondly as a luxury hotel. Indeed, it provided a ‘total package’ of first-class amenities, adventure, and luxury, drawing visitors out to what was essentially just

the site of an old, remote volcano crater. Because of its locale's hot climate, rooms were arranged around a central atrium which opened onto interior courtyards with towering plantings that reached almost halfway to the ceiling (Figure 4.12). Here, the effect appeared more staged than Aruba Sonesta Beach Resort's organically arranged foliage, a theme which carried over to the resort's multiple water features – everything from man-made waterfalls, water slides, lakes, and rivers – incorporated throughout its interior and exterior grounds.



**Figure 4.11** Lobby, Aruba Sonesta Beach Resort [1990] Anonymous, Interior Design; Anonymous, Architecture; Oranjestad in James Carper, "Adventure, Beaches, Casinos: The Caribbean's ABC Islands," *HOTELS* 24, no. 7 (July 1990): 44; PhotoCrd: Anonymous.



**Figure 4.12** Guest wing, Palace of the Lost City [1992] Wilson & Associates, Interior Design; WATG, Architecture; Sun City in Robert Janjigian, “African Extravaganza,” *Hospitality Design* 15, no. 4 (May 1993): 42; PhotoCrd: Sun International/ Ivan Muller.

Inscape was experienced on a much smaller scale within Hana Iti and Four Seasons Punta Mita, which opened in 1995 and 2000, respectively. For instance, the guest bathrooms at Hana Iti contained shower stalls enclosed by giant bamboo, with stepping stones and gravel calling to mind a garden pathway leading to a private oasis. The bamboo also allowed soft breezes to sweep through, heightening the illusion of showering outdoors (Figure 4.13). Similarly, the spa at Four Seasons Punta Mita utilized smooth stones to simulate an outdoor, meditative garden. From within, a gentle trickling of water diffused throughout the space, flowing outward from the spa’s central fountain in four directions. This imbued the space with restorative comfort and called to mind the Biblical Garden of Eden, which lay at the intersection of four rivers (Figure 4.14).





**Figure 4.13** Bathroom, Hana Iti [1995] Amir Rabik, Interior Design; Tom Kurth and Jean Claude Michel, Architecture; Huahine in Brooks Peters, “Polynesian Dreams at Hana Iti: An Exotic Resort Appears in the South Seas,” *Architectural Digest* 52, no. 4 (April 1995): 168; PhotoCrd: Phillip Hofstetter.



**Figure 4.14** Spa, Four Seasons Punta Mita [2000] Marisabel Gómez Vásquez, Interior Design; Diego Villaseñor and Donald Fairweather, Architecture; Punta de Mita in Nancy Collins, “Punta Mita: A New Four Seasons Resort Opens on Mexico's Pacific Coast,” *Architectural Digest* 57, no. 7 (July 2000): 166; PhotoCrd: Mary E. Nichols.

The year 2003 saw the opening of two Grand Velas resort branches. Situated on the coast of Puerto Vallarta, The Grand Velas All Suites & Spa Resort was defined by a clean and modern architectural style and open-air, lagoon-like spaces. The resort’s lobby, for example, was a bright, airy space bathed in natural light from skylights above. As guests progressed down the pebblestone walkway, they passed

tropical plantings interspersed with cutouts of serene ponds. Here, the overall effect was reminiscent of 1965's Mauna Kea Beach Hotel, wherein the Inscape could be likened to a 'sneak preview' of the surrounding grounds (Figure 4.15).

Grand Velas' second 2003 property, Grand Velas Riviera Maya Resort, was set amidst 120 acres of jungle and natural water pools. It also displayed a clean design aesthetic, as evidenced by its generous use of white stone finishes, white furniture, and sheer curtains within its spa. Its use of Inscape, however, was more visually dramatic – for instance, the centerpiece of its spa was a massive living rock wall, which captured guests' attention upon arrival; however, the presence of a placid pond at its base lent a more serene note to the overall spa interior (Figure 4.16).



**Figure 4.15** Lobby, Grand Velas All Suites & Spa Resort [2003] Elias & Elias AR, Interior Design and Architecture; Nuevo Vallarta in Holly Gordon, "A New Resort Mixes Modernity and Mother Nature," *Hospitality Design* 25, no. 5 (July 2003): 59; PhotoCrd: Leticia Alarcon.



**Figure 4.16** Spa, Grand Velas Riviera Maya Resort [2003] Vela Ruiz Arquitectos and Melin Castro Design, Interior Design; Elias & Elias AR, Architecture; Playa del Carmen in Stacy Shoemaker Rauen, “Grand Gesture,” *Hospitality Design* 32, no. 7 (September 2010): 196; PhotoCrd: Victor Elias.

The 2000s decade continued with Makanyane Safari Lodge and Wynn Las Vegas, which both opened in 2005. The former, similarly to the majority of its predecessors, utilized inscaping methods to create an extension of the surrounding landscape within its interior. Here, however, the intype appeared on a more intimate scale – not in the lobby, but within the resort’s guestrooms. Of particular importance to the resort’s designers was integrating the surrounding bush into each guest lodge in a way that would “blur the lines between what was constructed and what was [there] all the time.”<sup>87</sup> The open-sided guestroom lounge was thus fenced in on one side by branches from the area, creating landscapes of wild bush in the interior. From the exterior, this effect simulated the appearance of local thatched-roof structures hidden within the bush (Figure 4.17). The branches, here, also served a practical purpose in filtering in light whilst acting as a privacy barrier, resulting in a cozy refuge that was shielded from the open, surrounding plains.

<sup>87</sup> Peter Haldeman, “Makanyane Safari Lodge,” *Architectural Digest* 62, no. 3 (March 2005): 200.



**Figure 4.17** Guestroom, Makanyane Safari Lodge [2005] Paragon Interiors and Tessa Proudfoot, Interior Design; Bruce Stafford, Architecture; Madikwe Game Reserve in Peter Haldeman, “Makanyane Safari Lodge,” *Architectural Digest* 62, no. 3 (March 2005): 197; PhotoCrd: Tim Beddow.

Wynn Las Vegas, on the other hand, utilized Inscape to introduce vibrant, artificial green spaces within its interiors. Unlike most of its neighbors (such as The Venetian Las Vegas, with its grand canal, or the Polynesian-themed Mirage), however, its interior landscaping methods were less about reinforcing an exotic theme and more about reinforcing a restorative and secluded atmosphere: for instance, its multiple garden atriums allowed for indoor greenery and natural light to pervade its interior spaces; colorful bouquets of flowers, too, added a splash of playfulness to the typically low-ceilinged, dimly-lit aesthetic of traditional casinos (Figure 4.18).



**Figure 4.18** Lobby, Wynn Las Vegas [2005] Roger Thomas, Interior Design; Marnell Corrao Associates, Architecture; Paradise. PhotoCrd: Madison Chung (August 2015).

Inscape appeared most recently in destination resorts of the early 2010s decade. The Renaissance Resort & Spa (2012) and Andaz Maui (2014), for instance, utilized the strategy to bring the surrounding beach inwards, thereby enhancing guests' experiences of a tropical beach resort. The former's, however, was realized in a more naturalistic way: because it was situated on a flat site, the resort's dining venue was literally an extension of the surrounding beach – a Transactional Space,<sup>88</sup> it was complete with casual lounge furniture and a floor entirely covered with sand, resulting in a seamless transition from the interior restaurant space to the exterior beach (Figure 4.19).

The beach also manifested in Andaz Maui's lobby, although the result was less a natural extension of its surroundings than a carefully designed centerpiece. While it also contained the casual, freeform furniture one might find in a beachside lounge, its artfully raked sand was more reminiscent of a meticulously

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<sup>88</sup> Rachel Goldfarb, "Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design," (M.A. Thesis, Cornell University, 2008): 24-30.

maintained Zen garden than that of a casual beach environment (Figure 4.20). Coupled with a Borrowed View<sup>89</sup> of the surrounding ocean that served to visually link the sandpit back to its Hawaiian locale, however, and the presence of a dramatically Exaggerated (Intype)<sup>90</sup> skylight that mirrored the cutout below, Andaz Maui's use of Inscape still resulted in an undeniably eye-catching lobby centerpiece that was fitting of the resort's innovative, contemporary approach to the "monolithic" Maui resorts of its time.<sup>91</sup>



**Figure 4.19** Restaurant, Renaissance Resort & Spa [2012] Anonymous, Interior Design; Architects 49, Architecture; Phuket in Anonymous, "Beachside Getaway," *Architecture + Design* 29, no. 8 (August 2012): 59; PhotoCrd: Anonymous.

<sup>89</sup> Najung Kim, "Theory Studies: Archetypical Practices of Contemporary Luxury Apartment Design," (M.A. Thesis, Cornell University, 2009): 119-127.

<sup>90</sup> *Exaggerate* is a large object or artifact that is over-sized for its interior setting. These figures may be real or artificial, including a full-scale object that is used out of its context and over-scaled for the space, such as a real airplane in a dining space. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=54> (accessed June 2016).

<sup>91</sup> Shawn Sullivan in Craig Kellogg, "Maui Wowie," *Interior Design* 85, no. 2 (February 2014): 199.





**Figure 4.20** Lobby, Andaz Maui [2014] Rockwell Group, Interior Design; WCIT Architecture, Architecture; Wailea in Craig Kellogg, “Maui Wowie,” *Interior Design* 85, no. 2 (February 2014): 199; PhotoCrd: Eric Laignel.

Secrets, The Vine Hotel (2013), on the other hand, utilized Inscape as a means to create intimate, meditative indoor spaces reminiscent of those of 2000’s Four Seasons Punta Mita. Its spa, for instance, was based on the concept of a cenote – a series of caves, rocks, and open subterranean pools where sacred Mayan rituals were held. This metaphor was at its strongest in the spa’s main lounge, The Cenote Room, which was an intriguing but reflective interior space. Accordingly, all of its features were designed to look as if they hung from the ceiling, rather than being rooted to the ground, like stalactites. From within, guests meandered down a path of stepping stones past a serene pool of water and a series of Light Seams (Intype)<sup>92</sup> that simulated beams of sunlight peeking through rock formations; Double

<sup>92</sup> *Light Seam* is a gradient of light that defines a continuous edge of illumination between perpendicular architectural planes. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=96> (accessed June 2016).

Vision (Intype)<sup>93</sup> also served to magnify the otherwise intimate space, cementing the illusion of traversing through a vast and sacred underground cave (Figure 4.21).



**Figure 4.21** Spa, Secrets, The Vine Hotel [2013] Anonymous, Interior Design; Rockwell Group, Architecture; Cancun in Anonymous, “Seaside Retreat,” *Architecture + Design* 30, no. 9 (September 2013): 86; PhotoCrd: Nikolas Koenig.

## Conclusion

The chronological review shows that Inscape in destination resort design is primarily used in two ways. First, it may be used to create a seamless flow between the interior and exterior grounds, which is most often achieved through the use of waterscapes. Secondly, Inscape may be employed to create standalone, exterior landscapes within the interior that are either representative of the immediate surroundings or evocative of distant landscapes.

The review also shows, perhaps surprisingly, that elaborate inscaping methods were most prolific in destination resorts of the mid to late-20<sup>th</sup> century. One possible explanation for this change in trend might be the post-Great Recession shift of contemporary destination resort design away from inward-focused microworlds of luxurious, lush interiors and ‘synthetic tropicality,’ towards more outward-focused experiences based on meaningful outdoor connections and experiences. What that means is

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<sup>93</sup> *Double Vision* describes the effect of a mirrored or flipped object or space produced by the interaction of light with reflective surfaces. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=75> (accessed June 2016).



today's destination resorts place arguably less emphasis on grand, awe-inspiring facilities, and instead place more emphasis on the external destination – the local environment and culture – itself.

Although Inscape is closely linked with internal luxury, lushness, and 'resort as destination' techniques, it may also be used to strengthen a resort's unity with its surroundings. It can also help create healing spaces with an added sense of retreat and seclusion. It will thus be interesting to see if Inscape is eventually phased out in contemporary destination resort design, or if it will manifest in more intentional, meaningful ways to physically link the interior with the exterior grounds, or to create highly restorative interior environments.

Evidence for the archetypical use and the chronological sequence of Inscape in destination resorts was developed from the following sources: **1960** Lobby, Kahala Hilton Hotel [1965] Anonymous, Interior Design; Killingsworth, Brady & Smith, Architecture; Honolulu in Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 127; PhotoCrd: Augie Salbosa.; Courtyard, Mauna Kea Beach Hotel [1965] Anonymous, Interior Design; SOM, Architecture; Waimea in Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 108; PhotoCrd: Augie Salbosa. **1970** Lobby, Disney's Polynesian Village Resort [1971] Pierre Cabrol, Interior Design; Frank Mosher, Architecture; Orlando in Anonymous, "Becket at Disney World," *Interior Design* 45, no. 6 (June 1972): 91; PhotoCrd: Balthazar Korab.; Restaurant, Hotel at Great Gorge [1972] Maurice Weir Associates Inc., Interior Design; Ralph E. Leff, Architecture; McAfee in Anonymous, "The Playboy Club - Hotel at Great Gorge," *Interior Design* 43, no. 10 (October 1972): 177; PhotoCrd: Hedrich Blessing.; Restaurant, Hotel at Great Gorge [1972] Maurice Weir Associates Inc., Interior Design; Ralph E. Leff, Architecture; McAfee in Anonymous, "The Playboy Club - Hotel at Great Gorge," *Interior Design* 43, no. 10 (October 1972): 179; PhotoCrd: Hedrich Blessing.; Restaurant, Kapalua Bay Hotel [1978] Anonymous, Interior Design; Killingsworth, Brady & Associates, Architecture; Lahaina in Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 134; PhotoCrd: Augie Salbosa. **1980** Lobby, Hyatt Regency Maui [1980] Anonymous, Interior Design; WATG, Architecture; Lahaina in Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 154; PhotoCrd: Augie Salbosa.; Grotto Bar, Hyatt Regency Maui [1980] Anonymous, Interior Design; WATG, Architecture; Lahaina in Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 150; PhotoCrd: Augie Salbosa.; Lobby, Mauna Lani Bay Hotel [1983] Anonymous, Interior Design; Killingsworth, Stricker, Lindgren, Wilson & Associates, Architecture; Waimea in Don Hibbard, *Designing Paradise: The Allure of the Hawaiian Resort* (New York: Princeton Architectural Press, 2006): 144; PhotoCrd: Augie Salbosa.; Lobby, Loews Paradise Valley [1985] HBA, Interior Design; Frizzell, Hill & Moorhouse, Architecture; Scottsdale in Susan Braybrooke, "Paradise in Paradise Valley," *Interior Design* 56, no. 10 (October 1985): 191; PhotoCrd: Jaime Adriles-Arce. **1990** Lobby, Aruba Sonesta Beach Resort [1990] Anonymous, Interior Design; Anonymous, Architecture; Oranjestad in James Carper, "Adventure, Beaches, Casinos: The Caribbean's ABC Islands," *HOTELS* 24, no. 7 (July 1990): 44; PhotoCrd: Anonymous.; Guest wing, Palace of the Lost City [1992] Wilson & Associates, Interior Design; WATG, Architecture; Sun City in Robert Janjigian, "African Extravaganza," *Hospitality Design* 15, no. 4 (May 1993): 42; PhotoCrd: Sun International/ Ivan Muller. Bathroom, Hana Iti [1995] Amir Rabik, Interior Design; Tom Kurth and Jean Claude Michel, Architecture; Huahine in Brooks Peters, "Polynesian Dreams at Hana Iti: An Exotic Resort Appears in the South Seas," *Architectural Digest* 52, no. 4 (April 1995): 168; PhotoCrd: Phillip Hofstetter. **2000** Spa, Four Seasons Punta Mita [2000] Marisabel Gómez Vásquez, Interior Design; Diego Villaseñor and Donald Fairweather, Architecture; Punta de Mita in Nancy Collins, "Punta Mita: A New Four Seasons Resort Opens on Mexico's Pacific Coast," *Architectural Digest* 57, no. 7 (July 2000): 166; PhotoCrd: Mary E. Nichols.; Lobby, Grand Velas All Suites & Spa Resort [2003] Elias & Elias AR, Interior Design and Architecture; Nuevo Vallarta in Holly Gordon, "A New Resort Mixes Modernity and Mother Nature," *Hospitality Design* 25, no. 5 (July 2003): 59; PhotoCrd: Leticia Alarcon.; Spa, Grand Velas Riviera Maya Resort [2003] Vela Ruiz Arquitectos and Melin Castro Design, Interior Design; Elias & Elias AR, Architecture; Playa del Carmen in Stacy Shoemaker Rauen, "Grand Gesture," *Hospitality Design* 32, no. 7 (September 2010): 196; PhotoCrd: Victor Elias.; Guestroom, Makanyane Safari Lodge [2005] Paragon Interiors and Tessa Proudfoot, Interior Design; Bruce Stafford,

Architecture; Madikwe Game Reserve in Peter Haldeman, "Makanyane Safari Lodge," *Architectural Digest* 62, no. 3 (March 2005): 197; PhotoCrd: Tim Beddow.; Lobby, Wynn Las Vegas [2005] Roger Thomas, Interior Design; Marnell Corrao Associates, Architecture; Paradise. PhotoCrd: Madison Chung (August 2015). **2010** Restaurant, Renaissance Resort & Spa [2012] Anonymous, Interior Design; Architects 49, Architecture; Phuket in Anonymous, "Beachside Getaway," *Architecture + Design* 29, no. 8 (August 2012): 59; PhotoCrd: Anonymous.; Spa, Secrets, The Vine Hotel [2013] Anonymous, Interior Design; Rockwell Group, Architecture; Cancun in Anonymous, "Seaside Retreat," *Architecture + Design* 30, no. 9 (September 2013): 86; PhotoCrd: Nikolas Koenig.; Lobby, Andaz Maui [2014] Rockwell Group, Interior Design; WCIT Architecture, Architecture; Wailea in Craig Kellogg, "Maui Wowie," *Interior Design* 85, no. 2 (February 2014): 199; PhotoCrd: Eric Laignel.



CHAPTER 5  
**ROOM IN THE SKY**

## **Definition**

Room in the Sky describes a standalone, raised structure that provides an advantageous interior viewpoint. Room in the Sky is always clustered with the Intype Borrowed View and is commonly clustered with the Intype Transactional Space.<sup>94</sup>

## **Application Definition**

Room in the Sky in destination resort design is traditionally a standalone structure with an advantageous viewpoint over its surroundings. The design aesthetic originated in the traditional raised Indonesian dwellings as a means of physically and symbolically separating the attic space – the most intimate, ‘heavenly’ part of the house – from the ‘ordinary’ living spaces of the human world. In destination resorts, Room in the Sky is frequently used in guest villas as a means of harmonizing the structures – and thus, their occupants – with the natural landscape. It is mostly achieved through the use of stilts or columns that elevate the structure above land, both clearly separating and integrating it with the natural landscape; however, some resorts have also utilized wires and ropes to suspend guestrooms in the air, leading to a heightened sense of isolated tranquility and refuge amidst nature.

## **Description**

Room in the Sky has its roots in the stilt houses, or pile dwellings, of the tropics. A common element of traditional Southeast Asian and South American architecture, stilts were used to raise houses over soil or water and offered protection against flooding and vermin. The resulting shady space under the house could also be used for work, crops, or food storage. In destination resort design, stilts and columns are also practical, ecologically-friendly devices used to elevate resort structures without disturbing the

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<sup>94</sup> Na Jung Kim, “Interior Archetypes: Contemporary Apartment Interior Design” (M.A. Thesis, Cornell University, 2009): 119-127; Rachel Joy Goldfarb, “Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design” (M.A. Thesis, Cornell University, 2008): 24-30.

existing land. The resulting buildings are intimate, standalone rooms that are situated within the surrounding landscape. This place-sensitive building method reflects a shift in trend from “eye-catching, institutionalized” structures to humble, vernacular, and comfortable forms that “touch the earth lightly,” thus establishing a sustainable, harmonious connection between structure and site.<sup>95</sup>

Stilts were particularly prolific in Indonesian vernacular architecture, such as traditional Toba Batak houses (Figure 5.1). While stilts here certainly had their practical functions, the resulting raised structure was also translated into a symbolic ‘gestalt’ wherein the space underneath the house floor, the raised living space, and the attic were associated with the underworld, the middle world, and the upper world, respectively.<sup>96</sup> Room in the Sky most closely aligns with the attic space – the most intimate part of the house and the ‘heavenly’ realm – that is both literally and metaphorically separated from the ‘ordinary’ living spaces of the human world.



**Figure 5.1** *Jabu sopo* (family dwelling) in the village of Lumban Binanga c. 19<sup>th</sup> century; Uluan in Reimar Schefold et al., ed. *Indonesian Houses: Tradition and Transformation in Vernacular Architecture* (Leiden: KITLV Press, 2003): 21; PhotoCrd: Gaudenz Domenig.

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<sup>95</sup> Mamun Rashida and Dilshad Rahat Ara, “Modernity in tradition: Reflections on building design and technology in the Asian vernacular,” *Frontiers of Architectural Research* 4 (2015): 47-48.

<sup>96</sup> Reimar Schefold, “The Southeast Asian-type house,” *Indonesian Houses: Tradition and Transformation in Vernacular Architecture*. Ed. Reimar Schefold et. al. (Leiden: KITLV Press, 2003): 21.

In this way, Room in the Sky could be likened to a treehouse, an intimate retreat or sanctuary nestled far above the hustle and bustle of daily life. In destination resort design, it most often manifests as raised, advantageously-sited guesthouses, and is an experiential device that is used to immerse guests in their natural surroundings and promote the feeling of ‘getting away from it all.’ Psychologically, this strategy speaks to our biophilic tendencies and desire to be close to nature, as per Edward Wilson’s biophilia hypothesis. It also corresponds to Jay Appleton’s prospect-refuge theory, which posits that humans’ preference for landscapes correlates with two main qualities: prospect and refuge.<sup>97</sup> These notions of biophilia, prospect, and refuge can be used as explanatory principles for Room in the Sky’s inherent appeal – it offers unrivaled views and close-contact with nature from within the safe haven of the guestroom; “the indefinite promise of space and the sheltering power of place.”<sup>98</sup>

### **Chronological Sequence**

Room in the Sky first started appearing in destination resorts of the 1980s decade. Amanpuri, which opened in Phuket in 1988, set perhaps the most influential precedent for Room in the Sky as it would come to be used in contemporary destination resorts. Loosely translated as ‘place of peace,’ Amanpuri catered specifically to clients who enjoyed luxury without “pretense or frenzy,”<sup>99</sup> and pioneered the concept of a small, ultra-exclusive resort designed to complement its natural setting. In designing Amanpuri, architect Edward Tuttle forwent ostentation in favor of intimacy, providing accommodation in the form of classic Thai pavilions that were situated high in the resort’s 100-acre hillside setting. Guest pavilions were raised by textured stone walls (Figure 5.2), allowing for sheltering but advantageously-sited rooms that placed guests amidst the surrounding palms. The

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<sup>97</sup> Jay Appleton in Yannick Joye, “Architectural Lessons from Environmental Psychology: The Case of Biophilic Architecture,” *Review of General Psychology* 11, no. 4 (December 2007): 306.

<sup>98</sup> Karsten Harries in Nelly Shafik Ramzy, “Biophilic qualities of historical architecture: In quest of the timeless terminologies of ‘life’ in architectural expression,” *Sustainable Cities and Society* 15 (July 2015): 42.

<sup>99</sup> Madelin Schneider, “Hotel Design Reflects Thai Style and Serenity,” *HOTELS* 24, no. 6 (June 1990): 64.

interiors, too, were luxurious but quiet, with neutral tones and furnishings made of locally-sourced wood, allowing the surrounding breezes and views over the hillside to take center stage (Figure 5.3). These innovations – unobtrusive, individual guest villas in lieu of a central lobby and guestroom structure – were groundbreaking at the time of Amanpuri’s opening, and set the stage for intimate, eco-luxe destination resorts to come.



**Figure 5.2** (left) Villa exterior, Amanpuri [1988] Edward Tuttle, Interior Design and Architecture; Phuket in Madelin Schneider, “Hotel Design Reflects Thai Style and Serenity,” *HOTELS* 24, no. 6 (June 1990): 63; PhotoCrd: Rolf Gottwald.

**Figure 5.3** (right) Guestroom, Amanpuri [1988] Edward Tuttle, Interior Design and Architecture; Phuket in Madelin Schneider, “Hotel Design Reflects Thai Style and Serenity,” *HOTELS* 24, no. 6 (June 1990): 64; PhotoCrd: Rolf Gottwald.

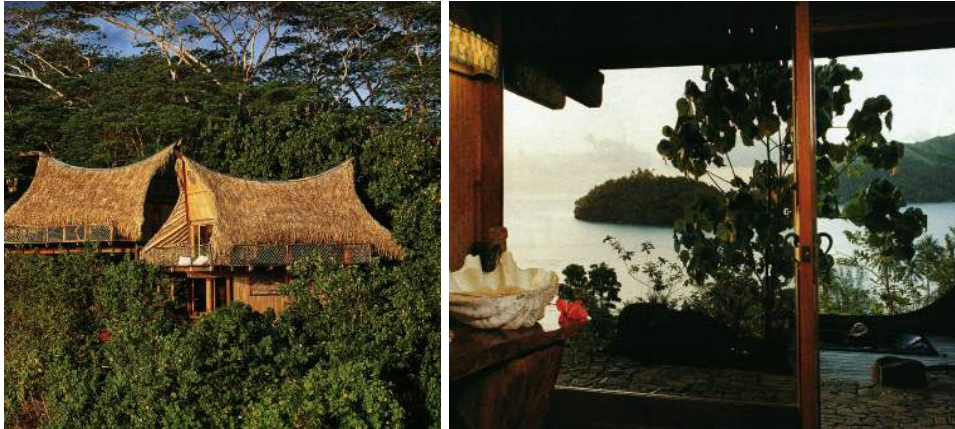
Destination resorts of the early 1990s decade took the precedents set by Amanpuri to new levels and heights. Hana Iti and Free Spirit Spheres, established in 1992 and 1995, respectively, were both developed in the spirit of treehouses – hideaways that afford total isolation and direct connection to nature. Said Tom Kurth, developer of Hana Iti, “Every boy dreams of building a treehouse.”<sup>100</sup> Designed to “reach for the sky,”<sup>101</sup> the resort’s thatched guest huts were placed high in the trees (Figure 5.4), recalling jungle bungalows straight out of *Tarzan* or *Swiss Family Robinson*. Guestrooms were a study in contrasts: spacious yet intimate, and simultaneously outfitted with airy Balinese

<sup>100</sup> Tom Kurth in Brooks Peters, “Polynesian Dreams at Hana Iti: An Exotic Resort Appears in the South Seas,” *Architectural Digest* 52, no. 4 (April 1995): 163.

<sup>101</sup> Brooks Peters, “Polynesian Dreams at Hana Iti: An Exotic Resort Appears in the South Seas,” *Architectural Digest* 52, no. 4 (April 1995): 169.



fabrics and hard South Seas woods and rocks. Both the bedrooms and bathrooms were open-air, creating almost heavenly, tranquil refuges from which guests could look out over the surrounding ocean and hear the distant sounds of the waves crashing below (Figure 5.5).



**Figure 5.4** (left) Villa exterior; Bathroom, Hana Iti [1992] Amir Rabik, Interior Design; Tom Kurth and Jean Claude Michel, Architecture; Huahine in Brooks Peters, “Polynesian Dreams at Hana Iti: An Exotic Resort Appears in the South Seas,” *Architectural Digest* 52, no. 4 (April 1995): 162; PhotoCrd: Phillip Hofstetter.

**Figure 5.5** (right) Bathroom, Hana Iti [1992] Amir Rabik, Interior Design; Tom Kurth and Jean Claude Michel, Architecture; Huahine in Brooks Peters, “Polynesian Dreams at Hana Iti: An Exotic Resort Appears in the South Seas,” *Architectural Digest* 52, no. 4 (April 1995): 164; PhotoCrd: Phillip Hofstetter.

Similarly, Free Spirit Spheres was born out of its owner Tom Chudleigh’s appreciation and love of nature – particularly, the wild forests of British Columbia. Free Spirit Spheres presented a unique take on the traditional treehouse concept, as well as a radical departure from the typical luxury associated with resorts. The resort consisted of a series of wooden spheres that were suspended by a network of ropes (Figure 5.6), a construction method that allowed them to sway slightly with breezes and from movement within. Each sphere measured only 10 feet in diameter – just large enough to hold a bed and small kitchenette without any extraneous amenities or luxuries – and had circular cutouts that let in Borrowed Views (Intype)<sup>102</sup> of the surrounding forest (Figure 5.7), thus creating a

<sup>102</sup> Na Jung Kim, “Interior Archetypes: Contemporary Apartment Interior Design” (M.A. Thesis, Cornell University, 2009): 119-127.

cocoon in which guests could truly experience living and sleeping amidst the trees and stars.



**Figure 5.6** (left) Guestroom exterior, Free Spirit Spheres [1995] Tom Chudleigh, Interior Design and Architecture; Qualicum Beach in Megan Cole, “Tree Houses From Free Spirit Spheres Are A Magical Forest Experience,” [http://www.huffingtonpost.ca/2013/06/20/tree-houses-free-spirit-spheres\\_n\\_3473093.html](http://www.huffingtonpost.ca/2013/06/20/tree-houses-free-spirit-spheres_n_3473093.html) (accessed May 2016); PhotoCrd: Tom Chudleigh/Canadian Press.

**Figure 5.7** (right) Guestroom, Free Spirit Spheres [1995] Tom Chudleigh, Interior Design and Architecture; Qualicum Beach in Megan Cole, “Tree Houses From Free Spirit Spheres Are A Magical Forest Experience,” [http://www.huffingtonpost.ca/2013/06/20/tree-houses-free-spirit-spheres\\_n\\_3473093.html](http://www.huffingtonpost.ca/2013/06/20/tree-houses-free-spirit-spheres_n_3473093.html) (accessed May 2016); PhotoCrd: Tom Chudleigh/Canadian Press.

The mid-1990s decade marked the advent of Room in the Sky as used as a sustainable building method in addition to an experiential design device. Banyan Tree Bintan (1995) and Majahuitas Resort (1996) were among the earliest destination resorts founded on ecologically sensitive principles. The former was located in the isolated and untouched natural offerings of Bintan, an island in Indonesia’s Riau archipelago. Designed in a predominately Balinese style that meshed well with the tropical environment, the resort’s villas exhibited a marriage of understated Pan-Asian and ecologically-sound design. To avoid soil loss, they were perched on stilts and positioned to retain existing trees (Figure 5.8). The interiors maintained a balance of privacy and openness through their introspective, apartment-style feel and furnishings, which were juxtaposed with expansive views of the ocean beyond and the sound of crashing waves below (Figure 5.9).



**Figure 5.8** (left) Villa exterior, Banyan Tree Bintan [1995] H.L. Lim & Associates, Interior Design; Architrave Design and Planning, Architecture; Bintan Island in Carol Lutfy, “Banyan Tree Bintan: An Island Resort Draws on Indonesia’s Natural Beauty,” *Architectural Digest* 55, no. 9 (September 1998): 140; PhotoCrd: Robert Reck.

**Figure 5.9** (right) Guestroom, Banyan Tree Bintan [1995] H.L. Lim & Associates, Interior Design; Architrave Design and Planning, Architecture; Bintan Island in Carol Lutfy, “Banyan Tree Bintan: An Island Resort Draws on Indonesia’s Natural Beauty,” *Architectural Digest* 55, no. 9 (September 1998): 138; PhotoCrd: Robert Reck.

In a similar fashion, Majahuitas Resort consisted of eight jungle bungalows that were enveloped by surrounding foliage and equipped with Transactional Spaces (Intype)<sup>103</sup> to take advantage of ocean breezes and views (Figure 5.10 and 5.11). However, it took the concept of eco-friendly design one step further than Banyan Tree Bintan by eliminating the distractions of modern living – the resort was completely solar powered, creating a television and telephone-free environment that reinforced the privacy and sheltered isolation of the guestrooms.

<sup>103</sup> Rachel Joy Goldfarb, “Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design” (M.A. Thesis, Cornell University, 2008): 24-30.





**Figure 5.10** (left) Villa exterior, Majahuitas Resort [1996] Anonymous, Interior Design; Anonymous, Architecture; Puerto Vallarta in “Gallery” <http://majahuitasresort.com/en/gallery> (accessed May 2016); PhotoCrd: Mark Callan.

**Figure 5.11** (right) Guestroom, Majahuitas Resort [1996] Anonymous, Interior Design; Anonymous, Architecture; Puerto Vallarta in “Gallery” <http://majahuitasresort.com/en/gallery> (accessed May 2016); PhotoCrd: Mark Callan.

The early 2000s decade saw the opening of two ‘adventure resorts’ that utilized Room in the Sky to provide guests with comfortable, but advantageous, shelters from which to observe the local wildlife and bush of the African desert. Both, too, were born out of ecologically sound principles wherein minimal intervention was achieved through the use of stilted structures. Jao Camp (2002), located in Botswana’s Moremi Game Reserve, consisted of a series of timber walkways that led to a central lobby and recreation area (Figure 5.12). Its primitive-styled structures were built in conjunction with local tribal members using native woods, mud, and straw in order to blend with the surrounding jungle. In a practical, eco-friendly fashion, all structures were placed on stilts so as to not compromise the forest; the resulting raised buildings spoke directly to the sense of a treehouse experience, however, enveloping guests in the serenity of rustling leaves and warm breezes, and offering them advantageous but secure refuges for game-watching (Figure 5.13).



**Figure 5.12** (left) Lobby exterior, Jao Camp [2002] Silvio Rech and Lesley Carstens, Interior Design and Architecture; Moremi Game Reserve in “Jao Camp” <https://www.cedarberg-travel.com/accommodations/jao-camp> (accessed May 2016); PhotoCrd: Anonymous.

**Figure 5.13** (right) Lounge, Jao Camp [2002] Silvio Rech and Lesley Carstens, Interior Design and Architecture; Moremi Game Reserve in Harry Minetree, “Jao Camp,” *Architectural Digest* 59, no. 3 (March 2002): 158; PhotoCrd: Tim Beddow.

Singita Lebombo Lodge, which opened a year later in 2003, also practiced sustainable building methods to minimize its impact on the land. Stilted guestroom structures were perched on a cliff overlooking the remote Nwanetsi River in South Africa’s Kruger National Park (Figure 5.14). However, unlike Jao Camp and multitudes of other safari lodges, Singita Lebombo Lodge shunned ‘safari clichés’ like thatched roofs and canvas flaps in favor of industrial steel and glass hideaways. Designed to resemble aeries and lodges that African wildlife build from twigs and other ephemera, the resort’s guesthouses perched precariously like nests on a cliff that looked out over the surrounding trees and river (Figure 5.15). Further cementing the guestrooms’ treehouse characteristics were saligna-gum canopies that created the effect of “camping underneath large trees, with light filtering through the branches,”<sup>104</sup> providing a sheltering camouflage from which guests could observe the local wildlife.

<sup>104</sup> Fred A. Bernstein, “Sustainable Safari,” *Interior Design* 74, no. 8 (June 2003): 160.



**Figure 5.14** (left) Guesthouse exterior, Singita Lebombo Lodge [2003] Cécile & Boyd's, Interior Design and Architecture; Kruger National Park in Fred A. Bernstein, "Sustainable Safari," *Interior Design* 74, no. 8 (June 2003): 162; PhotoCrd: Ken Hayden.

**Figure 5.15** (right) Guestroom, Singita Lebombo Lodge [2003] Cécile & Boyd's, Interior Design and Architecture; Kruger National Park in Fred A. Bernstein, "Sustainable Safari," *Interior Design* 74, no. 8 (June 2003): 167; PhotoCrd: Ken Hayden.

Juvet Landscape Hotel (2009) closed out the 2000s decade with a similar kind of eco-friendly design.

Europe's first landscape resort, Juvet was born from an idea to "exploit breathtaking scenery with minimal intervention."<sup>105</sup> The resort's guestrooms were built in the style of traditional Norwegian *stabburs*, little log houses that stored food, and were elevated on steel rods, which allowed them to be sited in locations that would otherwise have been prohibited for conservation reasons and blended with the natural setting (Figure 5.16). Each guestroom had one or two walls built entirely of glass, balancing intimacy and privacy with visual openness in rooms that appeared to be as boundless as the landscape outside. In addition, dark finishes kept the visual presence of the interiors at a minimum, placing full emphasis on guests' situation in the isolated and wild nature of the surrounding valley (Figure 5.17).

<sup>105</sup> Anonymous, "Juvet Landscape Hotel: Jensen," *C3*, no. 294: 47.





**Figure 5.16** (left) Guesthouse exterior, Juvet Landscape Hotel [2009] Anonymous, Interior Design; Jensen & Skodvin Arkitektkontor as; Valldal in Robert Landon, “Rustic Cabins Comprise This Impossibly Idyllic Hotel in Norway” <http://www.dwell.com/hotels/article/rustic-cabins-comprise-impossibly-idyllic-hotel-norway> (accessed May 2016); PhotoCrd: Knut Slinning.

**Figure 5.17** (right) Guestroom, Juvet Landscape Hotel [2009] Anonymous, Interior Design; Jensen & Skodvin Arkitektkontor as; Valldal in “Gallery” <http://www.juvet.com/the-juvet-hotel/the-hotel/gallery> (accessed May 2016); PhotoCrd: Anonymous.

The 2010s decade has seen the most prolific visual examples of Room in the Sky. The year 2010 opened with two destination resorts situated high on a hillside overlooking the ocean: Four Seasons Seychelles and Banyan Tree Cabo Marqués, located on the shores of East Africa and Mexico, respectively. Both consisted of luxuriously private villas perched on stilts that appeared to float amidst lush vegetation (Figure 5.18 and 5.20). Those of Four Seasons Seychelles read like contemporary, polished treehouse sanctuaries; Banyan Tree Cabo Marqués also avoided the common vernacular of its location in favor of simple, Eastern- inspired villas, which recalled Acapulco’s history as a major port of call for the China trade. Both, too, immersed guests in the surrounding canopies of trees, gentle ocean breezes, and the rustling of leaves through neutrally-toned, unostentatious interiors, Transactional Spaces,<sup>106</sup> and infinity pools (Figure 5.19 and 5.21), which created instances of “panoramic views of Zen-like austerity: sea and sky meeting on a horizontal line, blue upon blue.”<sup>107</sup>

<sup>106</sup> Rachel Joy Goldfarb, “Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design” (M.A. Thesis, Cornell University, 2008): 24-30.

<sup>107</sup> Tara Mastrelli, “Cliffhanger,” *Hospitality Design* 32, no. 7 (September 2010): 185.



**Figure 5.18** (left) Villa exterior, Four Seasons Seychelles [2010] Hirsch Bedner Associates. Interior Design; AREA Architects and Locus Architects, Architecture; Mahe Island in “Photos & Videos” [http://www.fourseasons.com/seychelles/photo\\_and\\_video/?c=t&s\\_icmp=mmenu](http://www.fourseasons.com/seychelles/photo_and_video/?c=t&s_icmp=mmenu) (accessed May 2016); PhotoCrd: Anonymous.

**Figure 5.19** (right) Bathroom, Four Seasons Seychelles [2010] Hirsch Bedner Associates. Interior Design; AREA Architects and Locus Architects, Architecture; Mahe Island in Anonymous, “Dynamite Design,” *Hospitality Design* 32, no. 3 (April 2010): 212; PhotoCrd: Anonymous.



**Figure 5.20** (left) Guest villas, Banyan Tree Cabo Marqués [2010] Architrave Design and Planning, Interior Design; KMD Architects, Architecture; Punta Diamante in Tara Mastrelli, “Cliffhanger,” *Hospitality Design* 32, no. 7 (September 2010): 184; PhotoCrd: Gustavo Nacht.

**Figure 5.21** (right) Guestroom, Banyan Tree Cabo Marqués [2010] Architrave Design and Planning, Interior Design; KMD Architects, Architecture; Punta Diamante in “Banyan Tree Cabo Marqués” [http://travel.usnews.com/Hotels/review-Banyan\\_Tree\\_Cabo\\_Marques-Acapulco-Mexico-107037/](http://travel.usnews.com/Hotels/review-Banyan_Tree_Cabo_Marques-Acapulco-Mexico-107037/) (accessed May 2016); PhotoCrd: Anonymous.

The year 2010 also saw the opening of a unique destination resort concept along the lines of 1995’s Free Spirit Spheres. Treehotel consisted of six unique guest ‘treehouses,’ each designed by a different architect, that hovered among the trees in a remote forest in Sweden. For instance, Mårten Cyrén & Gustav Cyrén’s The Cabin was located high up on a hillside overlooking the Lule River Valley. Its



strongly horizontal design was intentionally created to juxtapose with the verticality of its surroundings, allowing The Cabin to float like a foreign body – a ‘capsule’ – amidst the trees (Figure 5.22). Like Free Spirit Spheres’ guestrooms, it held only the bare minimum of amenities and instead created a cozy, intimate shelter that led to a heightened sense of isolated tranquility and unification with the surrounding forest (Figure 5.23).



**Figure 5.22** (left) The Cabin exterior, Treehotel [2010] Anonymous, Interior Design; Mårten Cyrén & Gustav Cyrén, Architecture; Harads in “The Cabin” <http://treehotel.se/en/all-rooms/8-rum/22-the-cabin> (accessed May 2016); PhotoCrd: Anonymous.

**Figure 5.23** (right) The Cabin interior, Treehotel [2010] Anonymous, Interior Design; Mårten Cyrén & Gustav Cyrén, Architecture; Harads in “The Cabin” <http://treehotel.se/en/all-rooms/8-rum/22-the-cabin> (accessed May 2016); PhotoCrd: Anonymous.

The early 2010s decade continued with an abundance of tropical eco-resorts. Pulau Juyo (2011) consisted of four vernacular villas that were dismantled and reassembled on a private island in Indonesia’s Riau Archipelago; made of driftwood harvested from the sea and built on stilts so as to not disturb the local environment, they were sensitive to their cultural and ecological context (Figure 5.24). The villas’ interiors, with intricate detailing and plush furniture, presented stark contrasts to their rustic facades and were luxurious sanctuaries from which guests could look out over the surrounding trees (Figure 5.25).



**Figure 5.24** (left) Villa exterior, Pulau Joyo [2011] Anonymous, Interior Design; Anonymous, Architecture; Bintan in “Image Gallery” <http://www.pulau-joyo.com/media/image-gallery.html> (accessed May 2016); PhotoCrd: Dedy Goh.

**Figure 5.25** (right) Guestroom, Pulau Joyo [2011] Anonymous, Interior Design; Anonymous, Architecture; Bintan in “Image Gallery” <http://www.pulau-joyo.com/media/image-gallery.html> (accessed May 2016); PhotoCrd: Dedy Goh.

Gorukana’s guesthouses, on the other hand, strayed away from the eco-luxe interiors of its predecessors (and successors) and instead harked back to the most traditional and rustic of treehouses. Loosely translated as ‘web of life,’ Gorukana (2012) was a tribute to the harmonious relationship between the local Indian Soligas tribe and their divine forest. In a uniquely participatory design process, Gayathri and Namith Architects partnered with the Soligas to craft and build resort facilities in their vernacular style. The resulting guesthouses demonstrated a strong intent to adapt and coexist with their surroundings – unobtrusive structures blended in well with the forest (Figure 5.26), while sparsely furnished and roughly finished interiors created an authentic treehouse hideaway that immersed guests in their natural surroundings (Figure 5.27).



**Figure 5.26** (left) Guesthouse exterior, Gorukana [2012] Anonymous, Interior Design; Gayathri and Namith Architects Pvt Ltd., Architecture; Biligiri Rangan Hills in Anonymous, “An Eco Retreat,” Architecture + Design 29, no. 4 (November 2012): 121; PhotoCrd: Anonymous.

**Figure 5.27** (right) Guestroom, Gorukana [2012] Anonymous, Interior Design; Gayathri and Namith Architects Pvt Ltd., Architecture; Biligiri Rangan Hills in Anonymous, “An Eco Retreat,” Architecture + Design 29, no. 4 (November 2012): 122; PhotoCrd: Anonymous.

Around the same time saw the opening of Endémico and, a year later, The Resort at Isla Palenque, two eco-resorts located in Mexico’s Valley de Guadalupe and Panama’s Gulf of Chiriqui, respectively.

Endémico presented a stark contrast to Gorukana and many of its other eco-resort predecessors – it was not designed to blend in with the surrounding environment; rather, its modern, steel-framed glass boxes protruded prominently from the rocky hillside. However, like those of its predecessors, Endémico’s guestrooms were raised on stilts so as to avoid contact with soil and provide vantage points from high over the valley (Figure 5.28). Designed as ‘deluxe camping houses,’ each was only 65 square feet, allowing just enough space to cover guests’ basic needs whilst placing emphasis on direct contact with nature – rather than merely being introspective cocoons, rooms visually and physically opened up to nearly panoramic views and breezes from the surrounding valley (Figure 5.29).



**Figure 5.28** (left) Guesthouses, Endémico [2012] Interior Design, Anonymous; Gracia Studio, Architecture; Ensenada in Georgina McWhirte, “Best of Year,” *Interior Design* 83, no. 12 (December 2012): 56; PhotoCrd: Anonymous.

**Figure 5.29** (right) Guestroom, Endémico [2012] Interior Design, Anonymous; Gracia Studio, Architecture; Ensenada in Georgina McWhirte, “Best of Year,” *Interior Design* 83, no. 12 (December 2012): 56; PhotoCrd: Anonymous.

The Resort at Isla Palenque, on the other hand, was specifically designed to keep the island’s natural features in the foreground. Its collection of rustic, raised guest villas was built of indigenous hardwoods and bamboo to meld with the surrounding jungle and lift guests up into the canopy of trees (Figure 5.30). The resulting guestrooms were casual and comfortable retreats that treated guests to sights of monkeys playing on the deck, exotic birdsongs, and soft breezes (Figure 5.31).





**Figure 5.30** (left) Guesthouse exterior, The Resort at Isla Palenque [2013] Deture Culsign, Interior Design and Architecture; Boca Chica in Michael Adams, “The Winner Is...” *Interior Design* 35, no. 4 (June 2013): 108; PhotoCrd: Kimshasa Baldwin/Deture Culsign.

**Figure 5.31** (right) Guestroom, The Resort at Isla Palenque [2013] Deture Culsign, Interior Design and Architecture; Boca Chica in Michael Adams, “The Winner Is...” *Interior Design* 35, no. 4 (June 2013): 109; PhotoCrd: Kimshasa Baldwin/Deture Culsign.

Similarly, Hotel Pullman Phuket Arcadia (2014) was sited on a jungle-clad cliff; its guest villas, however, were far more luxurious than its recent predecessors’. Situated far up in the jungle overlooking Thailand’s Andaman Sea, the resort’s stilted villas were ultra-private, plush sanctuaries that peaked out of the surrounding foliage and terraced down to the open skies of the ocean. Vaulted ceilings heightened the effect of the already-spacious interiors, while floor-to-ceiling windows and infinity-edged pools opened them up to ocean views that stretched to infinity (Figure 5.32 and Figure 5.33).



**Figure 5.32** (left) Guest villas, Hotel Pullman Phuket Arcadia [2014] P49 Deesign & Associates, Interior Design; Habita Architects, Architecture; Thailand in “Photo Gallery”

<http://www.pullmanphuketarcadia.com/gallery> (accessed May 2016); PhotoCrd: Anonymous.

**Figure 5.33** (right) Guestroom, Hotel Pullman Phuket Arcadia [2014] P49 Deesign & Associates, Interior Design; Habita Architects, Architecture; Thailand in “Photo Gallery”

<http://www.pullmanphuketarcadia.com/gallery> (accessed May 2016); PhotoCrd: Anonymous.

The most recent instances of Room in the Sky were referenced in two unique destination resort projects of last year. Situated at the junction of two rivers within the Nankun Mountain Reserve, Crosswaters Ecolodge & Spa marked China’s first eco-lodge and wellness center. Its raised villas were simple but elegant, recalling the style of traditional Han Chinese (Hakka) rural mountain dwellings with extended roofs and mud walls (Figure 5.34). Sited for maximum privacy within the canopy of trees, guest villas created an environment of low-profile leisure and simplistic beauty – their interiors were a celebration of bamboo, reflecting their context with the surrounding bamboo forests, and creating place-sensitive sanctuaries from which guests could listen to the natural song of the river and the rustle of trees in the breeze (Figure 5.35).



**Figure 5.34** (left) Villa exterior, Crosswaters Ecolodge & Spa [2015] Anonymous, Interior Design; C&C Design Co., Architecture; Huizhou in Craig Kellog, “Best of Year,” *Interior Design* 86, no. 1 (January 2015): 46; PhotoCrd: C&C Design Co.

**Figure 5.35** (right) Guestroom, Crosswaters Ecolodge & Spa [2015] Anonymous, Interior Design; C&C Design Co., Architecture; Huizhou in Craig Kellog, “Best of Year,” *Interior Design* 86, no. 1 (January 2015): 46; PhotoCrd: C&C Design Co.

Hoshinoya Fuji closed out the mid-2010s decade and marked the establishment of Japan’s first ‘glamping’ resort.<sup>108</sup> Located on the slopes of a hill overlooking Lake Kawaguchi near Mt. Fuji, the resort consisted of spaces that encouraged guests to spend time amongst the trees – from its open-air restaurants and campfire patio to its intimate guest cabins that appear to float among the landscape (Figure 5.36). The raised structures not only visually opened up the rooms to expansive vistas of the lake below; rather, one-third of their floor plan was located outdoors, allowing guests the experience of sitting by a roaring fire high in the mountains from the comforting refuge of their own cabins (Figure 3.37).

<sup>108</sup> A fusion of glamor and camping – luxury camping or glamorous camping. <http://hoshinoyafuji.com/en/> (accessed May 2016).



**Figure 5.36** (left) Guesthouses, Hoshinoya Fuji [2015] Anonymous, Interior Design; Rie Azuma, Architecture; Fujikawaguchiko in “Cabins” <http://hoshinoyafuji.com/en/#/room> (accessed May 2016); PhotoCrd: Anonymous.

**Figure 5.37** (right) Guestroom, Hoshinoya Fuji [2015] Anonymous, Interior Design; Rie Azuma, Architecture; Fujikawaguchiko in “Cabins” <http://hoshinoyafuji.com/en/#/room> (accessed May 2016); PhotoCrd: Anonymous.

## Conclusion

Over the decades, Room in the Sky has evolved from a purely aesthetic, experiential device to a means of achieving ecologically-sound designs; however, it has been consistently realized through the use of standalone structures that are elevated by stilts or columns, with the exception of a few resorts which have utilized cables to suspend guesthouses in the air. In all cases, Room in the Sky manifests as a sheltering cocoon – a heavenly sanctuary that exists apart from the ground – that provides guests with unrivaled vantage points over their surroundings, although the latter method offers arguably the most pronounced and profound harmonization of guest and nature. A useful (but underused) strategy to create advantageously-sited, environmentally-friendly refuges, it will be interesting to see if Room in the Sky – particularly in its suspended form – will become a more prevalent feature of destination resort design as adventure and eco-resorts continue to gain popularity during the remainder of this decade.



Evidence for the archetypical use and the chronological sequence of Room in the Sky in destination resorts was developed from the following sources: **1980** Villa exterior, Amanpuri [1988] Edward Tuttle, Interior Design and Architecture; Phuket in Madelin Schneider, “Hotel Design Reflects Thai Style and Serenity,” *HOTELS* 24, no. 6 (June 1990): 63; PhotoCrd: Rolf Gottwald.; Guestroom, Amanpuri [1988] Edward Tuttle, Interior Design and Architecture; Phuket in Madelin Schneider, “Hotel Design Reflects Thai Style and Serenity,” *HOTELS* 24, no. 6 (June 1990): 64; PhotoCrd: Rolf Gottwald. **1990** Villa exterior; Bathroom, Hana Iti [1992] Amir Rabik, Interior Design; Tom Kurth and Jean Claude Michel, Architecture; Huahine in Brooks Peters, “Polynesian Dreams at Hana Iti: An Exotic Resort Appears in the South Seas,” *Architectural Digest* 52, no. 4 (April 1995): 162; PhotoCrd: Phillip Hofstetter.; Bathroom, Hana Iti [1992] Amir Rabik, Interior Design; Tom Kurth and Jean Claude Michel, Architecture; Huahine in Brooks Peters, “Polynesian Dreams at Hana Iti: An Exotic Resort Appears in the South Seas,” *Architectural Digest* 52, no. 4 (April 1995): 164; PhotoCrd: Phillip Hofstetter.; Guestroom exterior, Free Spirit Spheres [1995] Tom Chudleigh, Interior Design and Architecture; Qualicum Beach in Megan Cole, “Tree Houses From Free Spirit Spheres Are A Magical Forest Experience,” [http://www.huffingtonpost.ca/2013/06/20/tree-houses-free-spirit-spheres\\_n\\_3473093.html](http://www.huffingtonpost.ca/2013/06/20/tree-houses-free-spirit-spheres_n_3473093.html) (accessed May 2016); PhotoCrd: Tom Chudleigh/Canadian Press.; Guestroom, Free Spirit Spheres [1995] Tom Chudleigh, Interior Design and Architecture; Qualicum Beach in Megan Cole, “Tree Houses From Free Spirit Spheres Are A Magical Forest Experience,” [http://www.huffingtonpost.ca/2013/06/20/tree-houses-free-spirit-spheres\\_n\\_3473093.html](http://www.huffingtonpost.ca/2013/06/20/tree-houses-free-spirit-spheres_n_3473093.html) (accessed May 2016); PhotoCrd: Tom Chudleigh/Canadian Press.; Villa exterior, Banyan Tree Bintan [1995] H.L. Lim & Associates, Interior Design; Architrave Design and Planning, Architecture; Bintan Island in Carol Lutfy, “Banyan Tree Bintan: An Island Resort Draws on Indonesia’s Natural Beauty,” *Architectural Digest* 55, no. 9 (September 1998): 140; PhotoCrd: Robert Reck.; Guestroom, Banyan Tree Bintan [1995] H.L. Lim & Associates, Interior Design; Architrave Design and Planning, Architecture; Bintan Island in Carol Lutfy, “Banyan Tree Bintan: An Island Resort Draws on Indonesia’s Natural Beauty,” *Architectural Digest* 55, no. 9 (September 1998): 138; PhotoCrd: Robert Reck; Villa exterior, Majahuitas Resort [1996] Anonymous, Interior Design; Anonymous, Architecture; Puerto Vallarta in “Gallery” <http://majahuitasresort.com/en/gallery> (accessed May 2016); PhotoCrd: Mark Callan; Guestroom, Majahuitas Resort [1996] Anonymous, Interior Design; Anonymous, Architecture; Puerto Vallarta in “Gallery” <http://majahuitasresort.com/en/gallery> (accessed May 2016); PhotoCrd: Mark Callan. **2000** Lobby exterior, Jao Camp [2002] Silvio Rech and Lesley Carstens, Interior Design and Architecture; Moremi Game Reserve in “Jao Camp” <https://www.cedarberg-travel.com/accommodations/jao-camp> (accessed May 2016); PhotoCrd: Anonymous.; Lounge, Jao Camp [2002] Silvio Rech and Lesley Carstens, Interior Design and Architecture; Moremi Game Reserve in Harry Minetree, “Jao Camp,” *Architectural Digest* 59, no. 3 (March 2002): 158; PhotoCrd: Tim Beddow.; Guesthouse exterior, Singita Lebombo Lodge [2003] Cécile & Boyd’s, Interior Design and Architecture; Kruger National Park in Fred A. Bernstein, “Sustainable Safari,” *Interior Design* 74, no. 8 (June 2003): 162; PhotoCrd: Ken Hayden.; Guestroom, Singita Lebombo Lodge [2003] Cécile & Boyd’s, Interior Design and Architecture; Kruger National Park in Fred A. Bernstein, “Sustainable Safari,” *Interior Design* 74, no. 8 (June 2003): 167; PhotoCrd: Ken Hayden.; Guesthouse exterior, Juvet Landscape Hotel [2009] Anonymous, Interior Design; Jensen & Skodvin Arkitektkontor as; Valldal in Robert Landon, “Rustic Cabins Comprise This Impossibly Idyllic Hotel in Norway” <http://www.dwell.com/hotels/article/rustic-cabins-comprise-impossibly-idyllic-hotel-norway> (accessed May 2016); PhotoCrd: Knut Slinning.; Guestroom, Juvet Landscape Hotel [2009] Anonymous, Interior Design; Jensen & Skodvin Arkitektkontor as; Valldal in “Gallery” <http://www.juvet.com/the-juvet-hotel/the-hotel/gallery> (accessed May 2016); PhotoCrd: Anonymous. **2010** Villa exterior, Four Seasons

Seychelles [2010] Hirsch Bedner Associates. Interior Design; AREA Architects and Locus Architects, Architecture; Mahe Island in “Photos & Videos” [http://www.fourseasons.com/seychelles/photo\\_and\\_video/?c=t&s\\_icmp=mmenu](http://www.fourseasons.com/seychelles/photo_and_video/?c=t&s_icmp=mmenu) (accessed May 2016); PhotoCrd: Anonymous.; Bathroom, Four Seasons Seychelles [2010] Hirsch Bedner Associates. Interior Design; AREA Architects and Locus Architects, Architecture; Mahe Island in Anonymous, “Dynamite Design,” *Hospitality Design* 32, no. 3 (April 2010): 212; PhotoCrd: Anonymous.; Guest villas, Banyan Tree Cabo Marqués [2010] Architrave Design and Planning, Interior Design; KMD Architects, Architecture; Punta Diamante in Tara Mastrelli, “Cliffhanger,” *Hospitality Design* 32, no. 7 (September 2010): 184; PhotoCrd: Gustavo Nacht.; Guestroom, Banyan Tree Cabo Marqués [2010] Architrave Design and Planning, Interior Design; KMD Architects, Architecture; Punta Diamante in “Banyan Tree Cabo Marqués” [http://travel.usnews.com/Hotels/review-Banyan\\_Tree\\_Cabo\\_Marques-Acapulco-Mexico-107037/](http://travel.usnews.com/Hotels/review-Banyan_Tree_Cabo_Marques-Acapulco-Mexico-107037/) (accessed May 2016); PhotoCrd: Anonymous.; The Cabin exterior, Treehotel [2010] Anonymous, Interior Design; Mårten Cyrén & Gustav Cyrén, Architecture; Harads in “The Cabin” <http://treehotel.se/en/all-rooms/8-rum/22-the-cabin> (accessed May 2016); PhotoCrd: Anonymous.; The Cabin interior, Treehotel [2010] Anonymous, Interior Design; Mårten Cyrén & Gustav Cyrén, Architecture; Harads in “The Cabin” <http://treehotel.se/en/all-rooms/8-rum/22-the-cabin> (accessed May 2016); PhotoCrd: Anonymous.; Villa exterior, Pulau Joyo [2011] Anonymous, Interior Design; Anonymous, Architecture; Bintan in “Image Gallery” <http://www.pulau-joyo.com/media/image-gallery.html> (accessed May 2016); PhotoCrd: Dedy Goh.; Guestroom, Pulau Joyo [2011] Anonymous, Interior Design; Anonymous, Architecture; Bintan in “Image Gallery” <http://www.pulau-joyo.com/media/image-gallery.html> (accessed May 2016); PhotoCrd: Dedy Goh.; Guesthouse exterior, Gorukana [2012] Anonymous, Interior Design; Gayathri and Namith Architects Pvt Ltd., Architecture; Biligiri Rangan Hills in Anonymous, “An Eco Retreat,” *Architecture + Design* 29, no. 4 (November 2012): 121; PhotoCrd: Anonymous.; Guestroom, Gorukana [2012] Anonymous, Interior Design; Gayathri and Namith Architects Pvt Ltd., Architecture; Biligiri Rangan Hills in Anonymous, “An Eco Retreat,” *Architecture + Design* 29, no. 4 (November 2012): 122; PhotoCrd: Anonymous.; Guesthouses, Endémico [2012] Interior Design, Anonymous; Gracia Studio, Architecture; Ensenada in Georgina McWhirte, “Best of Year,” *Interior Design* 83, no. 12 (December 2012): 56; PhotoCrd: Anonymous.; Guestroom, Endémico [2012] Interior Design, Anonymous; Gracia Studio, Architecture; Ensenada in Georgina McWhirte, “Best of Year,” *Interior Design* 83, no. 12 (December 2012): 56; PhotoCrd: Anonymous.; Guesthouse exterior, The Resort at Isla Palenque [2013] Deture Culsign, Interior Design and Architecture; Boca Chica in Michael Adams, “The Winner Is...” *Interior Design* 35, no. 4 (June 2013): 108; PhotoCrd: Kimshasa Baldwin/Deture Culsign.; Guestroom, The Resort at Isla Palenque [2013] Deture Culsign, Interior Design and Architecture; Boca Chica in Michael Adams, “The Winner Is...” *Interior Design* 35, no. 4 (June 2013): 109; PhotoCrd: Kimshasa Baldwin/Deture Culsign.; Guest villas, Hotel Pullman Phuket Arcadia [2014] P49 Deesign & Associates, Interior Design; Habita Architects, Architecture; Thailand in “Photo Gallery” <http://www.pullmanphuketarcadia.com/gallery> (accessed May 2016); PhotoCrd: Anonymous.; Guestroom, Hotel Pullman Phuket Arcadia [2014] P49 Deesign & Associates, Interior Design; Habita Architects, Architecture; Thailand in “Photo Gallery” <http://www.pullmanphuketarcadia.com/gallery> (accessed May 2016); PhotoCrd: Anonymous.; Villa exterior, Crosswaters Ecolodge & Spa [2015] Anonymous, Interior Design; C&C Design Co., Architecture; Huizhou in Craig Kellog, “Best of Year,” *Interior Design* 86, no. 1 (January 2015): 46; PhotoCrd: C&C Design Co.; Guestroom, Crosswaters Ecolodge & Spa [2015] Anonymous, Interior Design; C&C Design Co., Architecture; Huizhou in Craig Kellog, “Best of Year,” *Interior Design* 86, no. 1 (January 2015): 46; PhotoCrd: C&C Design Co.; Guesthouses, Hoshinoya Fuji [2015] Anonymous, Interior Design; Rie Azuma, Architecture; Fujikawaguchiko in “Cabins”

<http://hoshinoyafuji.com/en/#/room> (accessed May 2016); PhotoCrd: Anonymous.; Guestroom, Hoshinoya Fuji [2015] Anonymous, Interior Design; Rie Azuma, Architecture; Fujikawaguchiko in “Cabins” <http://hoshinoyafuji.com/en/#/room> (accessed May 2016); PhotoCrd: Anonymous.



## CHAPTER 6

### ADRIFT

## **Definition**

Adrift describes a resort structure that appears to float on water from both an exterior and interior viewpoint. Adrift is always clustered with the Intype Borrowed View and is commonly clustered with the Intype Transactional Space.<sup>109</sup>

## **Application Definition**

In destination resort design, Adrift is most frequently used in guest villas (and in some instances, lobbies and other public spaces) as a means of bringing the structures and their occupants closer to their surroundings, and vice versa. The design aesthetic originated in the sea dwellings of the Indonesian Orang Suku Laut people, who sought to embrace their entire habitat. Adrift is achieved through the use of natural or artificial bodies of water that extend to a structure's boundaries, surrounding it on two or more sides; stilts or columns are also frequently used to elevate the structure above water, both clearly separating and integrating it with the natural landscape, and leading to a heightened sense of isolated tranquility amidst a body of water.

## **Description**

Adrift has its roots in the water dwellings of the Orang Suku Laut (literally, 'sea tribe people') of Indonesia's Riau-Lingga Archipelago. A nomadic group that made their living by exploiting the natural resources of the surrounding ocean and coastlines, the Orang Laut's approach to living spaces was underpinned by principles of independence; an "unbounded" approach that "embrace[d] [their] entire habitat."<sup>110</sup> These philosophies manifested in standalone, ephemeral dwellings that were unhindered by

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<sup>109</sup> Na Jung Kim, "Interior Archetypes: Contemporary Apartment Interior Design" (M.A. Thesis, Cornell University, 2009): 119-127; Rachel Joy Goldfarb, "Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design" (M.A. Thesis, Cornell University, 2008): 24-30.

<sup>110</sup> Lioba Lenhart in Reimar Schefold et al., ed. *Indonesian Houses: Survey of Vernacular Architecture in Western Indonesia* (Leiden: KITLV Press, 2003): 310.

available land or traditional living conventions; rather, they situated their occupants right amidst the uncharted and infinite ocean. The most typical of these residences was the *sampan berkajang*, a narrow, wooden boat with a small roof made of screw-pine leaves. At times, however, the Orang Laut lived in temporary *pondok*, or huts, that they built over the sea at the beginning of stormy seasons or when they had to repair their boats. The huts were typically a small plank platform raised on stilts (Figure 6.1).



**Figure 6.1** Orang Laut hut c. 20<sup>th</sup> century; Riau Archipelago in Reimar Schefold et al., ed. *Indonesian Houses: Survey of Vernacular Architecture in Western Indonesia* (Leiden: KITLV Press, 2003): 340; PhotoCrd: Lioba Lenhart.

In destination resort design, Adrift most often manifests as standalone structures, or intimate retreats, that are situated over a body of water – a contemporary interpretation of the Orang Laut’s ocean huts. Adrift can, therefore, be likened to a water-based counterpart of the Intype Room in the Sky; an experiential device that creates a sense of heightened isolation amidst a vast and remote body of water, and that promotes the feeling of ‘getting away from it all.’ Psychologically, this strategy, which embraces the total natural surrounding, speaks to our biophilic tendencies and desire to be close to nature, as per Edward Wilson’s biophila hypothesis. It also corresponds to Jay Appleton’s prospect-refuge theory, which posits that humans’ preference for landscapes correlates with two main qualities: prospect and refuge.<sup>111</sup> However, unlike Room in the Sky, wherein the prospect comes from

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<sup>111</sup> Jay Appleton in Yannick Joye, “Architectural Lessons from Environmental Psychology: The Case of Biophilic Architecture,” *Review of General Psychology* 11, no. 4 (2007): 306.

advantageously-sited structures that look out over relatively complex settings (i.e. forests), Adrift offers prospect over landscapes of low to intermediate complexity (i.e. vast expanses of water with an occasional dotting of land). This type of setting can be likened to a savanna, which, according to habitat theory, is aesthetically pleasing for humans due to its openness and ensuing visual prospects.<sup>112</sup> These notions of biophilia, prospect, and refuge can thus be used as explanatory principles for Adrift's inherent appeal – it offers close-contact with nature in its most natural and untamed form, but from within the safe haven of the guestroom; “the indefinite promise of space and the sheltering power of place.”<sup>113</sup>

### **Chronological Sequence**

The first instances of Adrift appeared in two very different destination resorts of the early 1960s decade. Founded by the Bali Hai Boys, a trio of friends from California, Club Bali Hai Moorea was a vanilla plantation turned tourist village situated in a remote and lush valley in French Polynesia. The friends shunned a land-based resort tower and instead “saw the calm water and realized it would be perfect to extend the hotel into the lagoon”<sup>114</sup> (Figure 6.2). The resulting individual thatched-roof bungalows placed guests directly over the ocean; with simply furnished interiors of wicker, wood, and island prints, they were casual retreats that appeared to float on the crystalline waters of the South Pacific (Figure 6.3).

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<sup>112</sup> Yannick Joye, “Architectural Lessons from Environmental Psychology: The Case of Biophilic Architecture,” *Review of General Psychology* 11, no. 4 (2007): 308.

<sup>113</sup> Karsten Harries in Nelly Shafik Ramzy, “Biophilic qualities of historical architecture: In quest of the timeless terminologies of ‘life’ in architectural expression,” *Sustainable Cities and Society* 15 (2015): 42.

<sup>114</sup> Michael Gross, “Stay in an Overwater Bungalow” <http://www.travelandleisure.com/articles/stay-in-an-overwater-bungalow> (accessed June 2016).



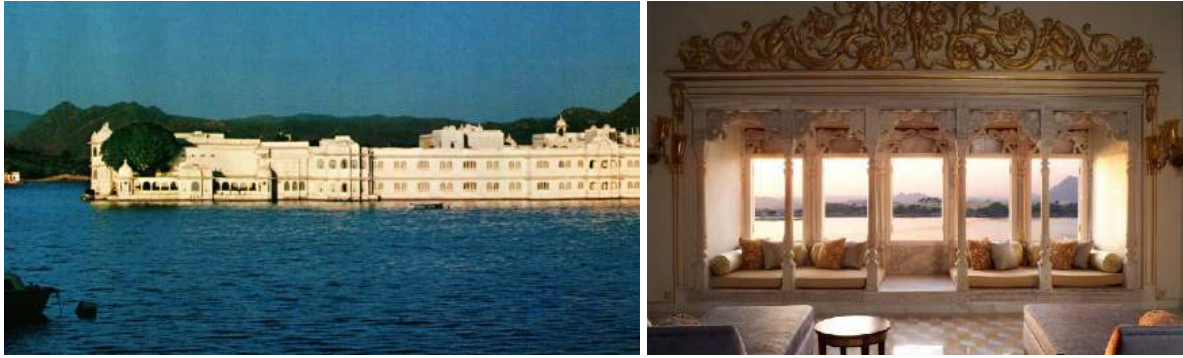
**Figure 6.2** (left) Bungalow exterior, Club Bali Hai Moorea [1960s] Anonymous, Interior Design; Anonymous, Architecture; Moorea in “Club Bali Hai Moorea Hotel” <http://www.clubbalihai.com/> (accessed May 2016); PhotoCrd: Anonymous.

**Figure 6.3** (right) Guestroom, Club Bali Hai Moorea [1960s] Anonymous, Interior Design; Anonymous, Architecture; Moorea in “Club Bali Hai Moorea Hotel” <http://www.clubbalihai.com/> (accessed May 2016); PhotoCrd: Anonymous.

The Lake Palace Hotel opened around the same time in India. Originally the former Maharana Jagat Singh I’s winter palace, the massive 18<sup>th</sup>-century structure was expanded by succeeding rulers and eventually converted to Udaipur’s first luxury hotel in 1963. The hotel, which was built on four acres of rock, appeared to float in the middle of the lake; a separate, exclusive entity situated far away from the bustle of the surrounding city (Figure 6.4). Its interiors, too, maintained the same air of aristocratic detachment – comprised of white marble, ornamental moldings, and luxurious furnishings selected in the original style, they were a royal retreat from which guests could gaze out over the serene waters to distant views of the surrounding mountainside (Figure 6.5). Indeed, “isolation [was] never so splendid.”<sup>115</sup>

<sup>115</sup> Adrian Cook, “India’s Lake Palace,” *Architectural Digest* 36, no. 7 (September 1979): 126.





**Figure 6.4** (left) Exterior, Lake Palace Hotel [1963] Anonymous, Interior Design; Anonymous, Architecture; Udaipur in Adrian Cook, “India’s Lake Palace,” *Architectural Digest* 36, no. 7 (September 1979): 122; PhotoCrd: Robert Emmet Bright.

**Figure 6.5** (right) Guestroom, Lake Palace Hotel [1963] Anonymous, Interior Design; Anonymous, Architecture; Udaipur in “Gallery” <https://taj.tajhotels.com/en-in/taj-lake-palace-udaipur/gallery/> (accessed May 2016); PhotoCrd: Anonymous.

After a few decades’ absence, Adrift re-appeared in 1990 in the lobby of the Triton Hotel, marking one of its first uses in a public (rather than private guestroom) space. Taking advantage of the resort’s location on the Sri Lankan coast, architect Geoffrey Bawa unified land with sea through the use of an artificial pool that wrapped around the resort’s façade. The pool was leveled with the lobby’s gently undulating, polished floor; coupled with the use of Double Vision (Intype),<sup>116</sup> the resulting entryway appeared as if one continuous pool, simulating a visually unbroken line of water to the ocean beyond and greatly dramatizing guests’ point of arrival (Figure 6.6).

<sup>116</sup> *Double Vision* describes the effect of a mirrored or flipped object or space produced by the interaction of light with reflective surfaces. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=75> (accessed June 2016).



**Figure 6.6** Lobby, Triton Hotel [1990] Anonymous, Interior Design; Geoffrey Bawa, Architecture; Ahungalla in Anonymous, “The Architecture of Geoffrey Bawa: An Intimacy of Experience and Expression,” *Architecture + Design* 7, no. 2 (March/April 1990): 62; PhotoCrd: K. Ramachandran.

The opening of Hotelito Desconocido closed out the 1990s decade and signaled the beginning of Adrift’s most prolific period in tropical destination resort design. One of the first of many overwater resorts to come, Hotelito Desconocido (1999) was an eco-sensitive resort consisting of bungalows sited along a nature reserve in Mexico’s Costa Alegre (Figure 6.7). Its name was translated as “little unknown hotel,” which accurately reflected its cultivated inaccessibility; reinforcing this isolation was the lack of electricity – the resort was completely solar powered, creating an utterly secluded slice of paradise. Guestrooms, too, retained emphasis on their surroundings, with antiques and folk art from local Mexican markets, alfresco showers with walls of bamboo poles that filtered in ocean breezes, and open-air balconies – Transactional Spaces (Intype)<sup>117</sup> from which guests could enjoy sights of the surrounding wildlife and the sounds of crashing waves (Figure 6.8).

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<sup>117</sup> Rachel Joy Goldfarb, “Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design” (M.A. Thesis, Cornell University, 2008): 24-30.



**Figure 6.7** (left) Bungalows, Hotelito Desconocido [1999] Anonymous, Interior Design; Anonymous, Architecture; La Cruz de Loreto in “Hotelito Desconocido” <http://www.northamericantravel.net/en/hotelito-desconocido> (accessed May 2016); PhotoCrd: Anonymous.

**Figure 6.8** (right) Guestroom, Hotelito Desconocido [1999] Anonymous, Interior Design; Anonymous, Architecture; La Cruz de Loreto in Hunter Drohojowska-Philp, “Hotelito Desconocido,” *Architectural Digest* 56, no. 8 (August 1999): 61; PhotoCrd: Erhard Pfeiffer.

The 21<sup>st</sup> century continued with a slew of destination resorts that built upon the precedents set by Club Bali Hai Moorea and Hotelito Desconocido to create private retreats set amidst isolated and pristine bodies of water. For instance, Bora Bora Nui, which opened in 2003 in Bora Bora, presented a stark contrast to its predecessors. Marketed as the “most exclusive luxury resort to open in French Polynesia in the past 40 years,”<sup>118</sup> it featured the first overwater check-in and the biggest pool in French Polynesia; in addition, its guest bungalows – the largest of their time – hovered over water in the local manner but updated tradition with suite-sized bedrooms and baths, and glass floor panels that afforded guests glimpses of the marine life below (Figure 6.9 and 6.10). Undeniably ultra-luxe sanctuaries, the suites nevertheless capitalized on their surroundings through the presence of large balconies, or Transactional Spaces,<sup>119</sup> that allowed guests to drift away amidst ocean breezes and uninterrupted views of neighboring islands on the distant horizon.

<sup>118</sup> Peter Haldeman, “Bora Bora Nui,” *Architectural Digest* 60, no. 8 (August 2003): 91.

<sup>119</sup> Rachel Joy Goldfarb, “Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design” (M.A. Thesis, Cornell University, 2008): 24-30.



**Figure 6.9** (left) Bungalows, Bora Bora Nui [2003] Pierre Lacombe, Interior Design and Architecture; Bora Bora in “Hilton Bora Bora Nui Resort & Spa” <http://www3.hilton.com/en/hotels/french-polynesia/hilton-bora-bora-nui-resort-and-spa-PPTBNHI/index.html> (accessed May 2016); PhotoCrd: Anonymous.

**Figure 6.10** (right) Guestroom, Bora Bora Nui [2003] Pierre Lacombe, Interior Design and Architecture; Bora Bora in “Hilton Bora Bora Nui Resort & Spa” <http://www3.hilton.com/en/hotels/french-polynesia/hilton-bora-bora-nui-resort-and-spa-PPTBNHI/index.html> (accessed May 2016); PhotoCrd: Anonymous.

9 Beaches (2005), situated amidst nine beaches on Bermuda’s western shores, also featured overwater guestrooms with sections of glass floors for viewing the ocean below. However, unlike Bora Bora Nui’s extravagant suites, its relatively small, cottage-style bungalows were billed as ‘ultra-casual’ retreats (Figure 6.11). With colorful and unpretentious, natural furnishings (Figure 6.12), they created a laid-back, beach house atmosphere that offered seclusion and relaxation without detracting attention from the beauty of the surrounding beaches. Said Michael Gloss of Travel + Leisure, “I felt... anchored in my own private paradise of water.”<sup>120</sup>

<sup>120</sup> Michael Gloss, “Stay in an Overwater Bungalow” <http://www.travelandleisure.com/articles/stay-in-an-overwater-bungalow> (accessed June 2016).



**Figure 6.11** (left) Guesthouses, 9 Beaches [2005] Anonymous, Interior Design; Anonymous, Architecture; Bermuda in “Management Photos” [https://www.tripadvisor.com/Hotel\\_Review-g562685-d563054-Reviews-9\\_Beaches\\_Resort-Sandys\\_Parish\\_Bermuda.html](https://www.tripadvisor.com/Hotel_Review-g562685-d563054-Reviews-9_Beaches_Resort-Sandys_Parish_Bermuda.html) (accessed May 2016); PhotoCrd: Anonymous.

**Figure 6.12** (right) Guestroom, 9 Beaches [2005] Anonymous, Interior Design; Anonymous, Architecture; Bermuda in “Management Photos” [https://www.tripadvisor.com/Hotel\\_Review-g562685-d563054-Reviews-9\\_Beaches\\_Resort-Sandys\\_Parish\\_Bermuda.html](https://www.tripadvisor.com/Hotel_Review-g562685-d563054-Reviews-9_Beaches_Resort-Sandys_Parish_Bermuda.html) (accessed May 2016); PhotoCrd: Anonymous.

Similarly, Hoshinoya Karuizawa (2005) and Cocoa Island’s guestrooms were designed in the spirit of casual (albeit different) residential styles. The former, unlike its ocean-front predecessors, was situated in a forest-covered valley near the base of Mount Asama, a historic hot spring location that has been in operation since 1915. Its river-side guest pavilions – each constructed as a standalone building to enhance the feeling of a private vacation home – hovered on stilts over the water to avoid disrupting the natural environment (Figure 6.13). Evocative of traditional Japanese residences with simple materials and low furniture, the pavilions offered a serene atmosphere from which guests could listen to the gentle sounds of the river and enjoy scenery of the ever-changing foliage (Figure 6.14).





**Figure 6.13** (left) Guesthouses, Hoshinoya Karuizawa [2005] Anonymous, Interior Design; Azuma Architect & Associates, Architecture; Karuizawa in “Rooms,” <http://hoshinoyakaruizawa.com/en/> (accessed May 2016); PhotoCrd: Anonymous.

**Figure 6.14** (right) Guestroom, Hoshinoya Karuizawa [2005] Anonymous, Interior Design; Azuma Architect & Associates, Architecture; Karuizawa in “Rooms,” <http://hoshinoyakaruizawa.com/en/> (accessed May 2016); PhotoCrd: Anonymous.

Cocoa Island (2004), the first of a slew of destination resorts to be opened in the Maldives, also combined understated style with local tradition to create a gentle retreat amidst the Maldives’ remote and crystalline waters. Its guest bungalows referenced the slightly curved roofline of traditional Maldivian fishing boats, which gave them the appearance of boats moored at sea (Figure 6.13). In designing the interiors, Cheong Yew Kuan took the sky, sea, and breezes into full account. For instance, beds were placed in a Soft Room (Intype),<sup>121</sup> surrounded by sheer curtains that billowed in the breeze and tempered light but didn’t obstruct it. Additionally, the sofa and bed were oriented to face the ocean; invitations to waste a little time just looking out at the calm waters (Figure 6.16).

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<sup>121</sup> *Soft Room* is a space enclosed on two or more of its sides with soft hanging materials, typically draped textile, instead of solid walls. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=36> (accessed June 2016).



**Figure 6.15** (left) Bungalows, Cocoa Island [2004] Anonymous, Interior Design; Cheong Yew Kuan, Architecture; Maldives in Elizabeth Lambert, “Cocoa Island”  
<http://www.architecturaldigest.com/story/hotels-cocoa-112004> (accessed May 2016); PhotoCrd: Erhard Pfeiffer.

**Figure 6.16** (right) Guestroom, Cocoa Island [2004] Anonymous, Interior Design; Cheong Yew Kuan, Architecture; Maldives in Elizabeth Lambert, “Cocoa Island”  
<http://www.architecturaldigest.com/story/hotels-cocoa-112004> (accessed May 2016); PhotoCrd: Erhard Pfeiffer.

The One&Only Reethi Rah, also located in the Maldives, closed out the year 2005 with elegant and luxurious overwater bungalows reminiscent of Bora Bora Nui’s: they featured prominent verandas – Transactional Spaces<sup>122</sup> which led out to private lap pools (Figure 6.17) – and suite-sized bedrooms and bathrooms. Its developers began with a mere seventeen acres of land and expanded it to 109 acres to encompass 130 freestanding villas and twelve private beaches. Each villa was situated at least sixty-six feet away from its neighbor, which afforded guests total privacy and simulated isolation amidst the surrounding waters. Notably, One&Only Reethi Rah was perhaps one of the first overwater resorts to situate its soaking tubs in front of large windows (here, the bath and window were separated only by a window seat), allowing guests to bathe and unwind against the backdrop of unbroken ocean vistas and views of the thousands of stars overhead at night (Figure 6.18).

<sup>122</sup> Rachel Joy Goldfarb, “Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design” (M.A. Thesis, Cornell University, 2008): 24-30.





**Figure 6.17** (left) Bungalow exterior, One&Only Reethi Rah [2005] Denniston International Architects & Planners, Interior Design and Architecture; Maldives in John Newton, “Island Retreat,” *Hospitality Design* 27, no.6 (August 2005): 64; PhotoCrd: Jan Baldwin and Barbara Kraft.

**Figure 6.18** (right) Bathroom, One&Only Reethi Rah [2005] Denniston International Architects & Planners, Interior Design and Architecture; Maldives in John Newton, “Island Retreat,” *Hospitality Design* 27, no.6 (August 2005): 67; PhotoCrd: Jan Baldwin and Barbara Kraft.

Similarly, Huvafen Fushi Resort (2006) and Taj Exotica Resort & Spa (2006) – the latter a completely rebuilt entity after its devastation in the 2004 tsunami – complete the mid-2000s decade of luxury Maldivian destination resorts. Both merged the relaxed spirit of island life with contemporary luxury: their thatched-roof, overwater villas displayed a rustic quality (Figure 6.19 and 6.21), while their interiors were of an understated elegance, with natural palettes that harmonized with the surrounding sand and sea. Their guestrooms, similarly to those of One&Only Reethi Rah, featured large soaking tubs (Figure 6.20 and 6.22) – in the former’s case, an Island (Intype)<sup>123</sup> that gazed out to the distant horizon. Here, with nothing in-between the tub and the window, guests were afforded a heightened sensory experience of drifting out to sea from within the safe and comforting confines of bathtub waters.

<sup>123</sup> *Island* refers to an isolated interior object that is detached from the walls and positioned to be approached from all of its sides; it becomes a center of attention. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=16> (accessed May 2016).



**Figure 6.19** (left) Bungalows, Huvafen Fushi Resort [2006] C&C Studio, Interior Design; Anonymous, Architecture; Maldives in Anonymous, “Fantasy Island,” *Interior Design* 77, no. 7 (May 2006): 168; PhotoCrd: Dean Bentick.

**Figure 6.20** (right) Bathroom, Huvafen Fushi Resort [2006] C&C Studio, Interior Design; Anonymous, Architecture; Maldives in Anonymous, “Fantasy Island,” *Interior Design* 77, no. 7 (May 2006): 168; PhotoCrd: Dean Bentick.



**Figure 6.21** (left) Bungalow exterior, Taj Exotica Resort & Spa [2006] James Park Associates, Interior Design; Anonymous, Architecture; Maldives in Jean Nayar, “Exotic Essentials,” *Contract* 49, no.11 (November 2007): 73; PhotoCrd: Taj Exotica Resort & Spa.

**Figure 6.22** (right) Bathroom, Taj Exotica Resort & Spa [2006] James Park Associates, Interior Design; Anonymous, Architecture; Maldives in Jean Nayar, “Exotic Essentials,” *Contract* 49, no.11 (November 2007): 71; PhotoCrd: Taj Exotica Resort & Spa.

The year 2008 saw the opening of one of Mexico’s first overwater resorts since 1999’s Hotelito

Desconocido. Situated deep within the mangrove forests and jungles of the Riviera Mayakoba,

Rosewood Mayakoba was a “fresh, contemporary take on a Mayan fishing village,” built as though ““it

was literally growing up out of the site itself – out of the jungle...the trees, the beach.”<sup>124</sup> Indeed, rather than constructing a series of massive resort structures on the coastline, the architects embraced the entire habitat, situating Rosewood’s overwater suites along a network of lagoons (Figure 6.23). Wood fences and terraces with broad angular overhangs took advantage of natural ventilation and acted as shields of privacy between suites, creating airy cocoons from which guests could observe local wildlife and drift away against the backdrop of the calm lagoon waters (Figure 6.24).



**Figure 6.23** (left) Villas, Rosewood Mayakoba [2008] Casa y Jardin, Interior Design; three architecture inc., Architecture; Riviera Maya in Stacy Shoemaker Rauen, “Luxury Preserved,” *Hospitality Design* 30, no. 2 (March 2008); 129; PhotoCrd: Motive Media.

**Figure 6.24** (right) Guestroom, Rosewood Mayakoba [2008] Casa y Jardin, Interior Design; three architecture inc., Architecture; Riviera Maya in “Gallery” <http://www.rosewoodhotels.com/en/mayakoba-riviera-maya/gallery> (accessed May 2016); PhotoCrd: Anonymous.

The St. Regis Resort opened in Bora Bora around the same time. It was also created in the spirit of a serene and intimate village. In contrast to Rosewood Mayakoba, which was designed to fit naturally in its existing environment, St. Regis’ location was reconfigured to fit the resort – architect Pierre Lacombe “move[d] earth and water,” quite literally reshaping beaches, “to create a *hoa*, a self-replenishing saltwater inlet.”<sup>125</sup> The resulting cluster of overwater guestrooms (Figure 6.25)

<sup>124</sup> Stacy Shoemaker Rauen, “Luxury Preserved,” *Hospitality Design* 30, no. 2 (March 2008): 130.

<sup>125</sup> Michael Frank, “St. Regis Bora Bora,” *Architectural Digest* 65, no. 4 (April 2008): 216.



displayed similar qualities to its Maldivian predecessors, with a Mix Match (Intype)<sup>126</sup> of rustic thatched roofs and simple, elegant décor creating luxurious and modern sanctuaries that allowed the surroundings to take center stage. In addition, the guestrooms' high ceilings and Transactional Spaces<sup>127</sup> imparted a feeling of space from within, and mirrored the vastness of the surrounding ocean (Figure 6.26).



**Figure 6.25** (left) Bungalows, St. Regis Resort [2008] Meriem Hall, Interior Design; Pierre Lacombe, Architecture; Bora Bora in Michael Frank, “St. Regis Bora Bora,” *Architectural Digest* 65, no. 4 (April 2008): 214; PhotoCrd: Barbara Kraft.

**Figure 6.26** (right) Guestroom, St. Regis Resort [2008] Meriem Hall, Interior Design; Pierre Lacombe, Architecture; Bora Bora in “Photo Gallery”

<http://www.starwoodhotels.com/stregis/property/photos/index.html?propertyID=1743> (accessed May 2016); PhotoCrd: Anonymous.

The late 2000s decade also marked the reappearance of Adrift in the public spaces of destination resorts. Four Seasons Resort Mauritius (2009) and St. Regis Princeville utilized the Intype in both of their restaurant spaces. The former’s featured three open-air pavilions that extended out from the main seating area. With their thatched roofs and dark wood – strikingly different design vocabulary from their indoor counterpart’s – they appeared as detached entities that floated on the water below (Figure

<sup>126</sup> *Mix Match* describes the appropriation and mixing together of cultural artifacts, aesthetic styles, and/or time periods without regard for original meanings. Mix Match is subject to theming. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=64> (accessed June 2016).

<sup>127</sup> Rachel Joy Goldfarb, “Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design” (M.A. Thesis, Cornell University, 2008): 24-30.

6.27), and instances of Scene Seen (Intype)<sup>128</sup> to draw guests in at night. From within, pitched roofs and folding jalousies imparted a sense of spaciousness and treated guests to ocean breezes and the gentle sounds of lapping waves while dining water-side (Figure 6.28).



**Figure 6.27** (left) Restaurant exterior, Four Seasons Resort Mauritius [2008] Anonymous, Interior Design; WATG, Architecture; Beau Champ in “Dining” <http://www.fourseasons.com/mauritius/> (accessed May 2016); PhotoCrd: Anonymous.

**Figure 6.28** (right) Restaurant, Four Seasons Resort Mauritius [2008] Anonymous, Interior Design; WATG, Architecture; Beau Champ in “Dining” <http://www.fourseasons.com/mauritius/> (accessed May 2016); PhotoCrd: Anonymous.

The St. Regis Princeville, a 2009 renovation of 1985’s Sheraton Princeville, also featured an open-air restaurant venue that situated its guests ocean-side. While its seating area did not literally hover over the ocean, it simulated the merging of land and sea through the use of infinity-edged pools that completely surrounded the dining pavilion. Double Vision<sup>129</sup> heightened the visual effect of floating on the open skies and waters, while the entire dining room appeared to drift out on the surrounding ocean towards Kauai’s breathtaking mountain ranges beyond (Figure 6.29).

<sup>128</sup> *Scene Seen* describes two views that occur in a building comprised of transparent walls. By day the emphasis for occupants is about seeing outside to view a landscape or skyscape. By night, however, when the transparent interior is artificially lit, the emphasis is about others looking in, and the occupants and furnishings are seen by those on the outside, in effect, becoming a scene for others to view. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=88> (accessed June 2016).

<sup>129</sup> The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=75> (accessed June 2016).



**Figure 6.29** Restaurant, St. Regis Princeville [2009] WATG and Group 70, Interior Design and Architecture; Princeville in “Dining” <http://www.stregisprinceville.com/> (accessed May 2016); PhotoCrd: Anonymous.

Alila Villas Uluwatu (2009) utilized similar methods to dramatize its lobby space. An eco-friendly development situated on a cliff in Bali, the resort was a Mix Match<sup>130</sup> of vernacular architecture and modernist design. Unlike most of its predecessors, which typically embraced the steep-pitched pavilions of traditional Southeast Asian architecture, Alila Villas Uluwatu opted for a series of flat-roofed, semi-transparent rectangular boxes and open-sided structures that let in breezes whilst preserving views over the surrounding cliff’s gentle slopes. The main set of buildings were arranged around a central reflecting pool; recalling Triton Hotel’s use of water to create a visually seamless interior to exterior flow, the resort’s lobby appeared to level with the distant horizon and merge with the ocean waters far below the cliff (Figure 6.30).

<sup>130</sup> The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=64> (accessed June 2016).



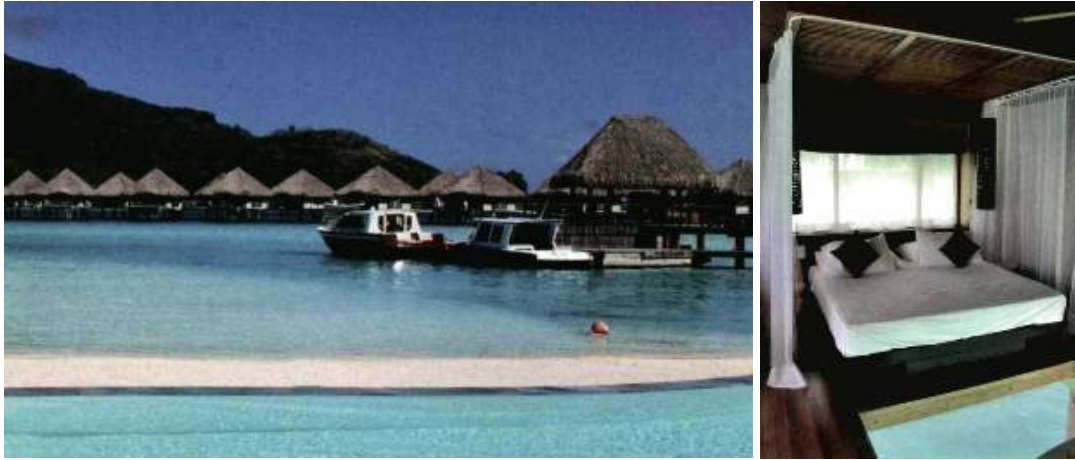
**Figure 6.30** Lobby, Alila Villas Uluwatu [2009] Anonymous, Interior Design; WOHA, Architecture; Uluwatu in Nico Saieh, “Alila Villas Uluwatu/WOHA” <http://www.archdaily.com/59740/alila-villas-uluwatu-woha> (accessed May 2016); PhotoCrd: Patrick Bingham-Hall.

The early 2010s decade provided the most recent instances of Adrift as seen in both private and public resort spaces. 2011 saw the renovation of Le Méridien Bora Bora, a property that actually dated back 13 years. As part of Le Méridien’s effort to relaunch its South Pacific properties, the resort’s original designer, Didier Lefort, was tasked with highlighting part of the resort’s traditional design whilst also incorporating some new concepts. The resulting resort blended cultural input with modern, clean design: its over-water bungalows (Figure 6.31) were a Mix Match<sup>131</sup> of local materials and contemporary furnishings, such as wooden platform beds surrounded by sheer curtains that billowed in the ocean breeze (the intype Soft Room<sup>132</sup>). Lefort also incorporated large glass cutouts on the floors of guestrooms, recalling those of Bora Bora Nui or 9 Beaches, and offering glimpses of the marine-life below (Figure 6.32). This feature further reinforced guests’ awareness and sensation of being situated over a remote and pristine body of water.

<sup>131</sup> The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=64> (accessed June 2016).

<sup>132</sup> The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=36> (accessed June 2016).





**Figure 6.31** (left) Bungalows, Le Méridien Bora Bora [2011] Didier Lefort Architectes Associés, Interior Design and Architecture; Bora Bora in Jana Schiowitz, “Born Again,” *Hospitality Design* 33, no. 3 (April 2011): 229; PhotoCrd: Anonymous.

**Figure 6.32** (right) Guestroom, Le Méridien Bora Bora [2011] Didier Lefort Architectes Associés, Interior Design and Architecture; Bora Bora in Jana Schiowitz, “Born Again,” *Hospitality Design* 33, no. 3 (April 2011): 230; PhotoCrd: Anonymous.

The InterContinental Sanya Resort, which opened around the same time in the southernmost point of China, consisted of land-based hotel suites with views of the surrounding mountains and twenty-four independent villas situated over the ocean. The resort’s overwater buildings, unlike the typical thatched roof bungalows of their predecessors, were more heavyset and appeared like floating concrete blocks on the water (Figure 6.33). Their interiors, however, retained a bright and airy quality, as was evidenced in the overwater restaurant. Its large windows opened the room to the surrounding ocean and imparted the feeling of drifting along with the waves, as if dining on a cruise ship (Figure 6.34).



**Figure 6.33** (left) Cabanas, InterContinental Sanya Resort [2011] Anonymous, Interior Design; WOHA, Architecture; Hainan in Nicholas Tamarin, “Best of Year,” *Interior Design* 82, no. 15 (December 2011): 62; PhotoCrd: Patrick Bingham-Hall.

**Figure 6.34** (right) Restaurant, InterContinental Sanya Resort [2011] Anonymous, Interior Design; WOHA, Architecture; Hainan in “Dine” <http://www.ihg.com/intercontinental/hotels/gb/en/sanya/syxha/hoteldetail> (accessed May 2016); PhotoCrd: Anonymous.

Adrift appeared most recently in the lobby of 2012’s Renaissance Resort & Spa. The main reception was distinguished by its gently sloping roof reminiscent of a flower petal or palm leaf; an elegant and unobtrusive form that reflected the surrounding habitat. Because the resort was situated on a relatively flat site, its designers employed a long reflecting pool – similar to those of Triton Hotel and Alila Villas Uluwatu – that was placed almost level to the lobby’s floor. When coupled with Double Vision,<sup>133</sup> the structure attained an almost weightless appearance from outside and within (Figure 6.35 and 6.36). The pool also established a strong horizontal directionality that led arriving guests’ eyes out to the lush forest beyond, and created the feeling of floating out over the surrounding palms.

<sup>133</sup> The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=75> (accessed June 2016).



**Figure 6.35** (left) Lobby exterior, Renaissance Resort & Spa [2012] Anonymous, Interior Design; Architects 49, Architecture; Phuket in Anonymous, “Beachside Getaway,” *Architecture + Design* 29, no. 8 (August 2012): 58; PhotoCrd: Anonymous.

**Figure 6.36** (right) Lobby interior, Renaissance Resort & Spa [2012] Anonymous, Interior Design; Architects 49, Architecture; Phuket in “Gallery” [https://www.tripadvisor.com.my/Hotel\\_Review-g1223683-d1634352-Reviews-Renaissance\\_Phuket\\_Resort\\_Spa-Mai\\_Khao\\_Thalang\\_District\\_Phuket.html](https://www.tripadvisor.com.my/Hotel_Review-g1223683-d1634352-Reviews-Renaissance_Phuket_Resort_Spa-Mai_Khao_Thalang_District_Phuket.html) (accessed May 2016); PhotoCrd: Daria L.

## Conclusion

The chronological review shows that Adrift has most frequently appeared in guestroom spaces, and is mostly realized through the use of standalone buildings – isolated yet comfortable refuges – that are elevated over water by stilts or columns. It has been used surprisingly little in public spaces, although it is interesting to note that Adrift in resort lobbies has consistently been achieved through the use of long reflecting pools that are level with the building’s boundaries, rather than through raised, overwater structures. In all cases, Adrift situates guests directly over or closer to water, with the former method arguably establishing a more profound harmonization of guest and nature, and the latter acting primarily as a visual device simulating the unification of land and sea. Undeniably, Adrift is a useful strategy to establish a relationship between interior and exterior, structure and surroundings. It is, however, surprising to find little to no visual evidence of its use in the 1970s, 1980s, and mid-2010s decades. It will thus be interesting to see if Adrift becomes a more prevalent feature of destination resort design, especially in lobby or additional public spaces, in the remainder of this decade.

Evidence for the archetypical use and the chronological sequence of Adrift in destination resorts was developed from the following sources: **1960** Bungalow exterior, Club Bali Hai Moorea [1960s] Anonymous, Interior Design; Anonymous, Architecture; Moorea in “Club Bali Hai Moorea Hotel” <http://www.clubbalihai.com/> (accessed May 2016); PhotoCrd: Anonymous.; Guestroom, Club Bali Hai Moorea [1960s] Anonymous, Interior Design; Anonymous, Architecture; Moorea in “Club Bali Hai Moorea Hotel” <http://www.clubbalihai.com/> (accessed May 2016); PhotoCrd: Anonymous.; Exterior, Lake Palace Hotel [1963] Anonymous, Interior Design; Anonymous, Architecture; Udaipur in Adrian Cook, “India’s Lake Palace,” *Architectural Digest* 36, no. 7 (September 1979): 122; PhotoCrd: Robert Emmet Bright.; Guestroom, Lake Palace Hotel [1963] Anonymous, Interior Design; Anonymous, Architecture; Udaipur in “Gallery” <https://taj.tajhotels.com/en-in/taj-lake-palace-udaipur/gallery/> (accessed May 2016); PhotoCrd: Anonymous. **1990** Lobby, Triton Hotel [1990] Anonymous, Interior Design; Geoffrey Bawa, Architecture; Ahungalla in Anonymous, “The Architecture of Geoffrey Bawa: An Intimacy of Experience and Expression,” *Architecture + Design* 7, no. 2 (March/April 1990): 62; PhotoCrd: K. Ramachandran.; Bungalows, Hotelito Desconocido [1999] Anonymous, Interior Design; Anonymous, Architecture; La Cruz de Loreto in “Hotelito Desconocido” <http://www.northamericantravel.net/en/hotelito-desconocido> (accessed May 2016); PhotoCrd: Anonymous.; Guestroom, Hotelito Desconocido [1999] Anonymous, Interior Design; Anonymous, Architecture; La Cruz de Loreto in Hunter Drohojowska-Pilp, “Hotelito Desconocido,” *Architectural Digest* 56, no. 8 (August 1999): 61; PhotoCrd: Erhard Pfeiffer. **2000** Bungalows, Bora Bora Nui [2003] Pierre Lacombe, Interior Design and Architecture; Bora Bora in “Hilton Bora Bora Nui Resort & Spa” <http://www3.hilton.com/en/hotels/french-polynesia/hilton-bora-bora-nui-resort-and-spa-PPTBNHI/index.html> (accessed May 2016); PhotoCrd: Anonymous.; Guestroom, Bora Bora Nui [2003] Pierre Lacombe, Interior Design and Architecture; Bora Bora in “Hilton Bora Bora Nui Resort & Spa” <http://www3.hilton.com/en/hotels/french-polynesia/hilton-bora-bora-nui-resort-and-spa-PPTBNHI/index.html> (accessed May 2016); PhotoCrd: Anonymous.; Guesthouses, 9 Beaches [2005] Anonymous, Interior Design; Anonymous, Architecture; Bermuda in “Management Photos” [https://www.tripadvisor.com/Hotel\\_Review-g562685-d563054-Reviews-9\\_Beaches\\_Resort-Sandys\\_Parish\\_Bermuda.html](https://www.tripadvisor.com/Hotel_Review-g562685-d563054-Reviews-9_Beaches_Resort-Sandys_Parish_Bermuda.html) (accessed May 2016); PhotoCrd: Anonymous.; Guestroom, 9 Beaches [2005] Anonymous, Interior Design; Anonymous, Architecture; Bermuda in “Management Photos” [https://www.tripadvisor.com/Hotel\\_Review-g562685-d563054-Reviews-9\\_Beaches\\_Resort-Sandys\\_Parish\\_Bermuda.html](https://www.tripadvisor.com/Hotel_Review-g562685-d563054-Reviews-9_Beaches_Resort-Sandys_Parish_Bermuda.html) (accessed May 2016); PhotoCrd: Anonymous.; Guesthouses, Hoshinoya Karuizawa [2005] Anonymous, Interior Design; Azuma Architect & Associates, Architecture; Karuizawa in “Rooms,” <http://hoshinoyakaruizawa.com/en/> (accessed May 2016); PhotoCrd: Anonymous.; Guestroom, Hoshinoya Karuizawa [2005] Anonymous, Interior Design; Azuma Architect & Associates, Architecture; Karuizawa in “Rooms,” <http://hoshinoyakaruizawa.com/en/> (accessed May 2016); PhotoCrd: Anonymous.; Anonymous, Interior Design; Cheong Yew Kuan, Architecture; Maldives in Elizabeth Lambert, “Cocoa Island” <http://www.architecturaldigest.com/story/hotels-cocoa-112004> (accessed May 2016); PhotoCrd: Erhard Pfeiffer.; Guestroom, Cocoa Island [2004] Anonymous, Interior Design; Cheong Yew Kuan, Architecture; Maldives in Elizabeth Lambert, “Cocoa Island” <http://www.architecturaldigest.com/story/hotels-cocoa-112004> (accessed May 2016); PhotoCrd: Erhard Pfeiffer.; Bungalow exterior, One&Only Reethi Rah [2005] Denniston International Architects & Planners, Interior Design and Architecture; Maldives in John Newton, “Island Retreat,” *Hospitality Design* 27, no.6 (August 2005): 64; PhotoCrd: Jan Baldwin and Barbara Kraft.; Bathroom, One&Only Reethi Rah [2005] Denniston International Architects & Planners, Interior Design and Architecture; Maldives in John Newton, “Island Retreat,” *Hospitality Design* 27, no.6 (August 2005): 67; PhotoCrd: Jan Baldwin and Barbara Kraft.; Bungalows, HuvaFen Fushi Resort [2006] C&C Studio, *Interior*

*Design*; Anonymous, Architecture; Maldives in Anonymous, "Fantasy Island," *Interior Design* 77, no. 7 (May 2006): 168; PhotoCrd: Dean Bentick.; Bathroom, Huvaafen Fushi Resort [2006] C&C Studio, *Interior Design*; Anonymous, Architecture; Maldives in Anonymous, "Fantasy Island," *Interior Design* 77, no. 7 (May 2006): 168; PhotoCrd: Dean Bentick.; Bungalow exterior, Taj Exotica Resort & Spa [2006] James Park Associates, Interior Design; Anonymous, Architecture; Maldives in Jean Nayar, "Exotic Essentials," *Contract* 49, no.11 (November 2007): 73; PhotoCrd: Taj Exotica Resort & Spa.; Bathroom, Taj Exotica Resort & Spa [2006] James Park Associates, Interior Design; Anonymous, Architecture; Maldives in Jean Nayar, "Exotic Essentials," *Contract* 49, no.11 (November 2007): 71; PhotoCrd: Taj Exotica Resort & Spa.; Villas, Rosewood Mayakoba [2008] Casa y Jardin, Interior Design; three architecture inc., Architecture; Riviera Maya in Stacy Shoemaker Rauen, "Luxury Preserved," *Hospitality Design* 30, no. 2 (March 2008): 129; PhotoCrd: Motive Media.; Guestroom, Rosewood Mayakoba [2008] Casa y Jardin, Interior Design; three architecture inc., Architecture; Riviera Maya in "Gallery" <http://www.rosewoodhotels.com/en/mayakoba-riviera-maya/gallery> (accessed May 2016); PhotoCrd: Anonymous.; Bungalows, St. Regis Resort [2008] Meriem Hall, Interior Design; Pierre Lacombe, Architecture; Bora Bora in Michael Frank, "St. Regis Bora Bora," *Architectural Digest* 65, no. 4 (April 2008): 214; PhotoCrd: Barbara Kraft.; Guestroom, St. Regis Resort [2008] Meriem Hall, Interior Design; Pierre Lacombe, Architecture; Bora Bora in "Photo Gallery" <http://www.starwoodhotels.com/stregis/property/photos/index.html?propertyID=1743> (accessed May 2016); PhotoCrd: Anonymous.; Restaurant exterior, Four Seasons Resort Mauritius [2008] Anonymous, Interior Design; WATG, Architecture; Beau Champ in "Dining" <http://www.fourseasons.com/mauritius/> (accessed May 2016); PhotoCrd: Anonymous.; Restaurant, Four Seasons Resort Mauritius [2008] Anonymous, Interior Design; WATG, Architecture; Beau Champ in "Dining" <http://www.fourseasons.com/mauritius/> (accessed May 2016); PhotoCrd: Anonymous.; Restaurant, St. Regis Princeville [2009] WATG and Group 70, Interior Design and Architecture; Princeville in "Dining" <http://www.stregisprinceville.com/> (accessed May 2016); PhotoCrd: Anonymous.; Lobby, Alila Villas Uluwatu [2009] Anonymous, Interior Design; WOHA, Architecture; Uluwatu in Nico Saieh, "Alila Villas Uluwatu/WOHA" <http://www.archdaily.com/59740/alila-villas-uluwatu-woha> (accessed May 2016); PhotoCrd: Patrick Bingham-Hall. **2010** Bungalows, Le Méridien Bora Bora [2011] Didier Lefort Architectes Associés, Interior Design and Architecture; Bora Bora in Jana Schiowitz, "Born Again," *Hospitality Design* 33, no. 3 (April 2011): 229; PhotoCrd: Anonymous.; Guestroom, Le Méridien Bora Bora [2011] Didier Lefort Architectes Associés, Interior Design and Architecture; Bora Bora in Jana Schiowitz, "Born Again," *Hospitality Design* 33, no. 3 (April 2011): 230; PhotoCrd: Anonymous.; Cabanas, InterContinental Sanya Resort [2011] Anonymous, Interior Design; WOHA, Architecture; Hainan in Nicholas Tamarin, "Best of Year," *Interior Design* 82, no. 15 (December 2011): 62; PhotoCrd: Patrick Bingham-Hall.; Restaurant, InterContinental Sanya Resort [2011] Anonymous, Interior Design; WOHA, Architecture; Hainan in "Dine" <http://www.ihg.com/intercontinental/hotels/gb/en/sanya/syxha/hoteldetail> (accessed May 2016); PhotoCrd: Anonymous.; Lobby exterior, Renaissance Resort & Spa [2012] Anonymous, Interior Design; Architects 49, Architecture; Phuket in Anonymous, "Beachside Getaway," *Architecture + Design* 29, no. 8 (August 2012): 58; PhotoCrd: Anonymous.; Lobby interior, Renaissance Resort & Spa [2012] Anonymous, Interior Design; Architects 49, Architecture; Phuket in "Gallery" [https://www.tripadvisor.com.my/Hotel\\_Review-g1223683-d1634352-Reviews-Renaissance\\_Phuket\\_Resort\\_Spa-Mai\\_Khao\\_Thalang\\_District\\_Phuket.html](https://www.tripadvisor.com.my/Hotel_Review-g1223683-d1634352-Reviews-Renaissance_Phuket_Resort_Spa-Mai_Khao_Thalang_District_Phuket.html) (accessed May 2016); PhotoCrd: Daria L.



CHAPTER 7  
**VISTA**

## Definition

Vista refers to an axial framed view that is seen from one end of a circulatory pathway; an extended perspective of distant exterior landscapes. One is compelled to progress through the space towards this view. Structurally, Vista bears resemblance to a colonnade in that it is a progression of forms that lead to an exterior landscape. Vista is always clustered with the Intype Borrowed View and is commonly clustered with the Intypes Transactional Space and Marching Order.<sup>134</sup>

## Application Definition

In destination resort design, Vista is traditionally a distant view or landscape that is perceived from one end of a long, oftentimes narrow, corridor. The design aesthetic originated in the landscape design of French formal gardens, wherein strong axial lines were used to impart a sense of depth and infinite space within the garden. Vista in destination resorts is most frequently used in entryways and lobbies as a means of visually extending the exterior into the interior. However, most warm-weather resorts utilize open-air spaces to establish a seamless flow between these two distinct realms, thereby leading to a heightened integration of interior and exterior.

## Description

Vista has its roots in the landscape design of French formal gardens. Traditionally a symbol of absolute power, the French formal garden was based on perspective and illusion: it employed strong sets of axial lines, such as paths, pools, or hedges, which receded into the distance and ended in a “vanishing point,” like “railroad tracks that seem[ed] to meet at a [distant] horizon.”<sup>135</sup> Grandiose vistas worked in

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<sup>134</sup> Rachel Joy Goldfarb, “Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design” (M.A. Thesis, Cornell University, 2008): 24-30; Na Jung Kim, “Interior Archetypes: Contemporary Apartment Interior Design” (M.A. Thesis, Cornell University, 2009): 119-127; The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=95> (accessed June 2016).

<sup>135</sup> Julie M. Messervy, *The Inward garden: Creating a Place of Beauty and Meaning* (New Hampshire: Bunker Hill Publishing, Inc., 2007): 164.



conjunction with these continuous, axial paths to visually link the viewer in the foreground to the distant, remote landscape, thus creating a deceptive sense of infinite space within the garden and introducing a sense of power and omnipresence.<sup>136</sup>

The Gardens of Versailles are perhaps most evocative of this landscaping technique. Designed by André Le Nôtre in the 17<sup>th</sup> century, the Gardens and the Palace of Versailles were aligned on one long axis, wherein the “single-point perspective constituted a sovereignty of vision, with the king at the focal point enjoying the ‘prince of rays.’”<sup>137</sup> The axis led west from the palace, over the lawn, and extended the length of the Grand Canal to frame a vista of the setting sun on the distant horizon between two clumps of trees (Figure 7.1 and 7.2). Here, the vista may be likened to a landmark, or a singular point-reference that symbolizes a constant direction.<sup>138</sup> The introduction of a distant landmark, in particular, imparts a sense of depth and contrast that intensifies the continuity between two distinct regions (i.e. the Canal in the foreground and the distant landscape in the background).<sup>139</sup>

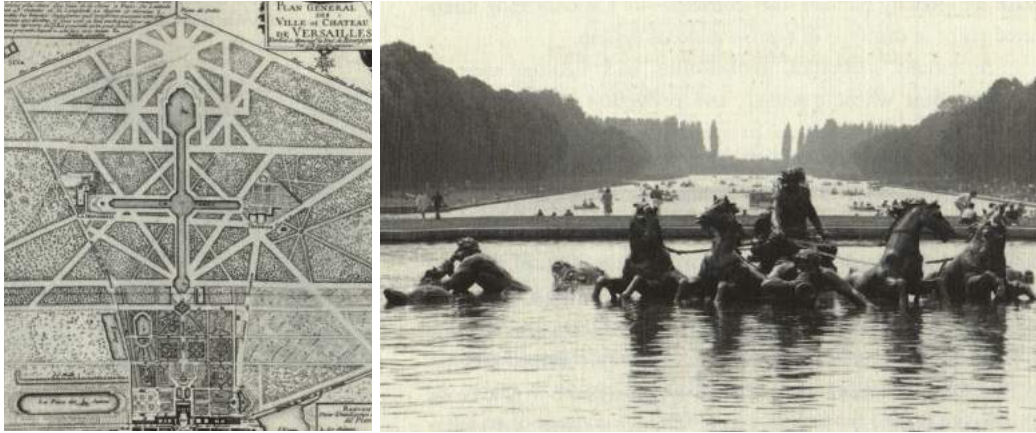
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<sup>136</sup> Gordon Cullen, *Townscape* (London: The Architectural Press, 1961): 41

<sup>137</sup> Allen S. Weiss, *Mirrors of Infinity: The French Formal Garden and 17th-Century Metaphysics* (New York: Princeton Architectural Press, 1995): 59.

<sup>138</sup> Kevin Lynch, *Image of the City* (Cambridge: The M.I.T. Press, 1960): 48.

<sup>139</sup> Kevin Lynch, *Image of the City* (Cambridge: The M.I.T. Press, 1960): 84.

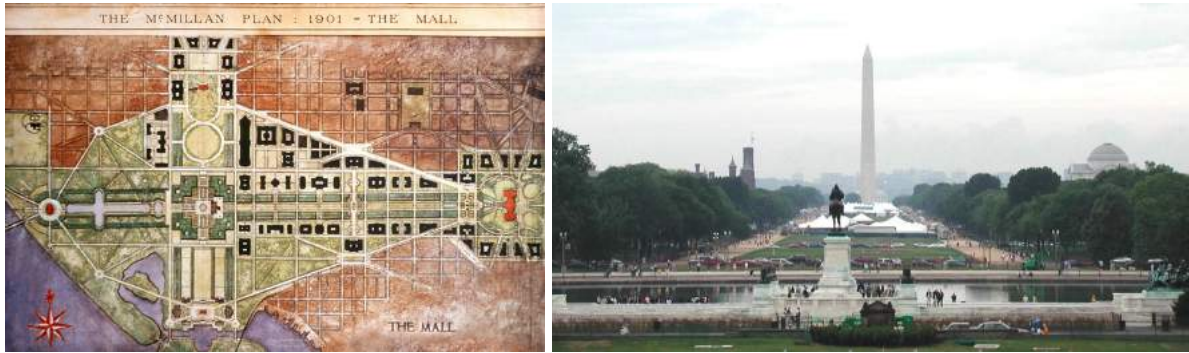


**Figure 7.1** (left) Gardens of Versailles ground plan [1693] Versailles in Allen S. Weiss, *Mirrors of Infinity: The French Formal Garden and 17th-Century Metaphysics* (New York: Princeton Architectural Press, 1995): 56; PhotoCrd: Bibliothèque nationale.

**Figure 7.2** (right) Western-facing view across the gardens c. 20<sup>th</sup> century; Versailles in Allen S. Weiss, *Mirrors of Infinity: The French Formal Garden and 17th-Century Metaphysics* (New York: Princeton Architectural Press, 1995): 60; PhotoCrd: Allen S. Weiss.

These principles of axes, landmarks, and symbolic power are also strongly evident in the planning of major cities. For instance, Kyoto, the eighth-century capital of Japan, was organized around a grid plan bisected by a long north-south avenue that led to the Emperor's Palace. Buildings within the imperial compound, like the entire city, "all faced southward, the direction the Emperor always faced, toward light and warmth."<sup>140</sup> Similarly, Pierre Charles L'Enfant's plan for Washington, D.C., with its grand, garden-lined avenues, echoed much of Versailles' formal structure. L'Enfant intended the avenues to visually connect important monuments and structures. The present-day National Mall does just that, with a broad, tree-lined axis framing views of the Capitol to the East and the Washington Monument and Lincoln Memorial to the West (Figure 7.3 and 7.4).

<sup>140</sup> Bring Mitchell and Josse Wayembergh, "Japanese gardens: design and meaning," *McGraw-Hill series in landscape and landscape architecture* (1981): 3.



**Figure 7.3** (left) National Mall ground plan [1901] Washington, D.C. in “McMillan Plan” [https://en.wikipedia.org/wiki/McMillan\\_Plan#/media/File:McMillan\\_Plan.jpg](https://en.wikipedia.org/wiki/McMillan_Plan#/media/File:McMillan_Plan.jpg) (accessed June 2016); PhotoCrd: National Capital Planning Commission.

**Figure 7.4** (right) Western-facing view across the Mall [2004] Washington, D.C. in “National Mall” [https://en.wikipedia.org/wiki/National\\_Mall#/media/File:DC\\_mall\\_capitol.jpg](https://en.wikipedia.org/wiki/National_Mall#/media/File:DC_mall_capitol.jpg) (accessed June 2016); PhotoCrd: Raul654.

From an interior standpoint, corridor spaces provide their own particular spatial experience along the lines of those evident in garden and urban design. Any “man-made enclosure divides [an] environment into ‘here’ [the foreground] and ‘there’ [a distant landmark].”<sup>141</sup> ‘Here’ and ‘there’ are most often paired with grandiose vistas, or landmarks, to establish a strong figure-background contrast.<sup>142</sup> Vista in destination resort design thus manifests as a distant landscape (‘there’) that is viewed from one end of a long, often narrow, circulatory pathway (‘here’). This strong juxtaposition of contracted space and vast, open surroundings can be likened to the architectural concept of ‘compress and release.’ Coined by Frank Lloyd Wright, compress and release describes a carefully choreographed transition from a narrow, confining hallway (oftentimes with extremely low ceilings) to a large, main room, resulting in a heightened experience of space.

Contemporary destination resort design takes this concept one step further by introducing open-air, Transactional Spaces (Intype).<sup>143</sup> Visually, dark materials and soft lighting accentuate (or simulate)

<sup>141</sup> Gordon Cullen, *Townscape* (London: The Architectural Press, 1961): 183.

<sup>142</sup> Kevin Lynch, *Image of the City* (Cambridge: The M.I.T. Press, 1960): 79.

<sup>143</sup> Rachel Joy Goldfarb, “Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design” (M.A. Thesis, Cornell University, 2008): 24-30.

contracted space, while the introduction of distant, Borrowed Views (Intype)<sup>144</sup> and natural light – the ‘light at the end of the tunnel’ – results in an enlarged perception of space.<sup>145</sup> Transactional Space, however, builds upon these aesthetic qualities to establish spatial continuity, wherein the inside extends out, as well as to engage all the senses, allowing for sound, temperature, and smell to pervade the corridor space and accentuate the journey from interior to exterior. Vista in destination resort design can thus incite anticipation and establish a meaningful relationship between guests and their surroundings, enticing them outwards to engage with the local setting.

### **Chronological Sequence**

One of the earliest visual records of Vista in destination resort design is seen in Amandari, an eco-resort project of the late 1990s decade. Situated within a rural village in Ubud, Amandari (1989) was built to merge with the landscape. Ironically, though, this resulted in a highly controlled, architecturally articulated design. For instance, movement through the resort’s spaces and ensuing views that emerged were carefully considered. From the moment guests arrived at the reception hall, views were carefully framed by several axial walkways leading out to the surrounding grounds. Dark wooden columns and low-pitched roofs, juxtaposed with neutral flooring and bright views beyond, simulated narrow passageways that directed guests’ movement outwards to the lush, open grounds of the resort (Figure 7.5).

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<sup>144</sup> Na Jung Kim, “Interior Architypes: Contemporary Apartment Interior Design,” (M.A. Thesis, Cornell University, 2009): 119-127.

<sup>145</sup> Gunter Nitschke “Time is Money – Space is Money,” *From Shinto to Ando: Studies in Architectural Anthropology in Japan* (London: Academy Editions, 1994): 44.



**Figure 7.5** Lobby, Amandari [1989] Anonymous, Interior Design; Peter Muller, Architecture; Ubud in “Photo Gallery” <http://balihellotravel.com/2013/08/amandari-resort/> (accessed May 2016); PhotoCrd: Anonymous.

Nearly a decade later, Amanjiwo (1997), another addition to Aman’s line of luxury lifestyle destinations, built upon the carefully considered spatial movements and views set forth by Amandari. Its design was inspired by Borobudur, the world’s largest Buddhist monument, resulting in a monumental resort structure that blended simplicity with Javanese architectural traditions. Said designer Ed Tuttle, “The structure had to have certain Buddhist characteristics, but I modified those elements so that there’s nothing decorative or ornamental about them. I wanted the resort’s luxury to come from its openness and simplicity.”<sup>146</sup> Amanjiwo’s central lobby rotunda was massive in size and form, with soaring ceiling heights and heavy concrete forms that appeared to converge in the middle of the space. The detailing, however, was left to a minimum, with similarly-toned, natural finishes and a clear-cut geometry that juxtaposed with the vibrant scenery beyond. The resulting effect was one of compression and release, as guests moved straight through the narrow passageway to an airy dining room, a Transactional Space<sup>147</sup> that opened to the surrounding views and breezes (Figure 7.6 and 7.7).

<sup>146</sup> Ed Tuttle in Carol Lutfy, “Hotel Amanjiwo,” *Architectural Digest* 54, no. 10 (October 1997): 201.

<sup>147</sup> Rachel Joy Goldfarb, “Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design” (M.A. Thesis, Cornell University, 2008): 24-30.



**Figure 7.6** (left) Lobby, Amanjiwo [1997] Ed Tuttle, Interior Design and Architecture; Borobudur in “Amanjiwo Resorts” <https://www.tripadvisor.com.au> (accessed May 2016); PhotoCrd: TripAdvisor.  
**Figure 7.7** (right) Dining room, Amanjiwo [1997] Ed Tuttle, Interior Design and Architecture; Borobudur in “Gallery” <https://www.aman.com/resorts/amanjiwo> (accessed May 2016); PhotoCrd: Anonymous.

The year 1997 also saw two destination resorts that utilized Vista to create instances of elongated spatial perception in the absence of open-air spaces. Mielmonte Nikko Kirifuri Resort, for instance, utilized Sun Spine (Intype)<sup>148</sup> to impart a sense of visual openness in an otherwise long and narrow corridor. In conjunction with a double-height window looking out to Nikko National Park, its ‘village street’ arrival hall was a lively Marching Order (Intype)<sup>149</sup> of colorful cutouts that appeared to stretch to infinity (Figure 7.8). In a similar manner, Highlands Inn’s Marching Order of skylights, columns, and ceiling beams simulated an elongated, converging corridor space. Juxtaposed with its use of dark finishes, especially, the lobby’s walls appeared to advance and ‘compress,’ compelling guests to travel through the subdued interior towards expansive views of the Big Sur Coast (Figure 7.9).

<sup>148</sup> *Sun Spine* is a circulation path bordered on at least one side by a glass curtain wall or large windows that extends along the entire length of the hall. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=140> (accessed June 2016).

<sup>149</sup> *Marching Order* is a sequence of repeating forms organized consecutively, one after another, that establish a measured spatial order. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=95> (accessed June 2016).





**Figure 7.8** ‘Village Street,’ Mielmonte Nikko Kirifuri Resort [1997] VSBA and Marunouchi Architects and Engineers, Interior Design and Architecture; Nikko in Rory Stott, “Denise Scott Brown and Robert Venturi Win 2016 AIA Gold Medal” <http://www.archdaily.com/778238/denise-scott-brown-and-robert-venturi-win-2016-aia-gold-medal> (accessed May 2016); PhotoCrd: Kawasumi Architectural Photography Office.



**Figure 7.9** Lobby, Highlands Inn [1997] Anonymous, Interior Design; Anonymous, Architecture; Carmel-By-The-Sea in Cherie Hendsdill, “HOTELS’ Luxury Collection: Lobbies & Baths,” *HOTELS* 32, no. 8 (August 1998): 61; PhotoCrd: Anonymous.



The opening of Pansea Yangon marked the beginning of the 2000s decade, which would see Vista make its way into restaurant and, eventually, guestroom spaces. Housed in a former government building dating back to the 1920s, Pansea Yangon (2002) was an intimate, ‘authentic’ resort surrounded by a tropical oasis of lotus-studded ponds and lush greenery. Its multiple wraparound verandas and open-air walkways did nothing short of embracing its natural surroundings: “Most hotels are just air-conditioned boxes,” said Pansea Yangon’s manager, Franz Von Merhart, “but you can see from the reception area alone that ours is not a traditional hotel.”<sup>150</sup> Indeed, the long arrival path, a Transactional Space<sup>151</sup> open to the gentle sounds of water lapping below, extended the traditional boundaries of a lobby past the interior and out to the surrounding grounds. With distant Borrowed Views<sup>152</sup> of the reception and foliage on either end, it simultaneously drew guests inwards and enticed them outwards (Figure 7.10).



**Figure 7.10** Lobby, Pansea Yangon [2002] Anonymous, Interior Design; Alain Amedeo-Jacek Padlewski et Associates, Architecture; Yangon in “Belmond Governor’s Residence” <http://www.fodors.com/world/asia/myanmar/hotels/reviews/belmond-governors-residence-584149> (accessed May 2016); PhotoCrd: Anonymous.

One&Only Reethi Rah (2005) and Amanyara (2006) signaled Vista’s introduction into resort restaurant spaces. Both spaces were very similar, with soaring, pitched roofs accented by massive columns and slat walls, respectively. Both, too, were carefully oriented and designed to highlight their proximity to the

<sup>150</sup> Franz Von Merhart in Wendy Law-Yone, “The Pansea Yangon,” *Architectural Digest* 59, no. 8 (August 2002): 66.

<sup>151</sup> Rachel Joy Goldfarb, “Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design” (M.A. Thesis, Cornell University, 2008): 24-30.

<sup>152</sup> Na Jung Kim, “Interior Archetypes: Contemporary Apartment Interior Design,” (M.A. Thesis, Cornell University, 2009): 119-127.

ocean's edge: long circulation paths cut down the center of each restaurant, visually elongating the interior space and greeting guests with direct sightlines to the water upon arrival. Additionally, warm, natural finishes contrasted with the blueness of the surrounding water, heightening the juxtaposition between the narrow Transactional Space<sup>153</sup> and the vast ocean beyond (Figure 7.11 and 7.12).



**Figure 7.11** Restaurant, One&Only Reethi Rah [2005] Denniston International Architects & Planners, Interior Design and Architecture; Maldives in “Cuisine” <https://www.oneandonlyresorts.com/one-and-only-reethi-rah-maldives> (accessed May 2016); PhotoCrd: Anonymous.



**Figure 7.12** Restaurant, Amanyara [2006] Denniston International, Interior Design and Architecture; Providenciales in Edie Cohen, “Aman State of Mind,” *Interior Design* 77, no. 14 (July 2006): 232; PhotoCrd: Ken Hayden.

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<sup>153</sup> Rachel Joy Goldfarb, “Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design” (M.A. Thesis, Cornell University, 2008): 24-30.

In a similar fashion to their predecessors, The Cove Atlantis (2007) and The Regent Grand Turks and Caicos (2008) utilized long walkways to visually and physically extend the lobby interior out to the exterior grounds. The Cove Atlantis, however, achieved this in a much more dramatic manner. Its entire lobby was designed as a long and open Transactional Space<sup>154</sup>; coupled with a Marching Order<sup>155</sup> of columns, light fixtures, and furnishings, as well as soft uplighting that accented its massive columns, the effect was one of illusory depth and repetitive elements that led out to the surrounding grounds (Figure 7.13). The classically styled Regent Grand, on the other hand, demonstrated subtler instances of Vista. Designed as a luxury Mediterranean villa community, the resort consisted of a series of arched colonnades leading from the grounds to the lobby and vice versa. The absence of artificial lighting effects, color, and any sort of ornamentation put the focus purely on the elongated spatial effect one felt from traversing through the colonnades to reach a distant point on the other end (Figure 7.14).



**Figure 7.13** Lobby, The Cove Atlantis [2007] Anonymous, Interior Design; WATG, Architecture in Shelia Kim-Jamet, “Brushes with Greatness,” *Interior Design* 78, no. 12 (October 2007): 198; PhotoCrd: Peter Paige.

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<sup>154</sup> Rachel Joy Goldfarb, “Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design” (M.A. Thesis, Cornell University, 2008): 24-30.

<sup>155</sup> The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=95> (accessed June 2016).



**Figure 7.14** Lobby, The Regent Grand Turks and Caicos [2008] Anonymous, Interior Design; SWA Architects, Architecture; Providenciales. PhotoCrd: Madison Chung, Intypes Project (June 2016).

The 2000s decade crossed into the early 2010s decade with the first instances of Vista in the guestroom realm. Designer Meriem Hall and architect Pierre Lancombe approached St. Regis Resort (2008) with the intent to establish “local connection filtered through a modern sensibility.”<sup>156</sup> This was evident everywhere from the lobby to guest villas to the 13,000 square foot ‘Royal Estate’ – a massive guesthouse structure situated apart from the main resort in its own secluded cove. Nestled into the surrounding foliage, the Royal Estate was a series of thatched-roof buildings designed in the local vernacular. However, marble flooring, coupled with soaring rafters and distant, Borrowed Views,<sup>157</sup> imparted a feeling of modern grandeur and space within the buildings’ otherwise narrow corridors (Figure 7.15). Additionally, the walkways were open-air, allowing for the distant sounds of crashing

<sup>156</sup> Michael Frank, “St. Regis Bora Bora,” *Architectural Digest* 65, no. 4 (April 2008): 216.

<sup>157</sup> Na Jung Kim, “Interior Archetypes: Contemporary Apartment Interior Design,” (M.A. Thesis, Cornell University, 2009): 119-127.

waves and warm ocean breezes to pervade the spaces and entice guests outwards to their own little slice of paradise.



**Figure 7.15** Guestroom, St. Regis Resort [2008] Meriem Hall, Interior Design; Pierre Lacombe, Architecture; Bora Bora in Michael Frank, “St. Regis Bora Bora,” *Architectural Digest* 65, no. 4 (April 2008): 216; PhotoCrd: Barbara Kraft.

D Caves Hotel (2010) utilized Vista in a similar fashion to establish both a physical connection and visual points of reference to the surrounding property, particularly within its guestroom corridors.

Situated on a one-acre piece of rocky land, the hotel was designed as a series of open-air walkways that wound around massive boulders at the center of the site. Here, the use of dark finishes, relatively low ceilings, and the close-contact with boulders created a heightened sense of ‘compression and release,’ as guests were guided by a Marching Order<sup>158</sup> of Light Seams (Intype)<sup>159</sup> and traversed through the shadowy spaces towards light, breezes, and expansive views of the surrounding mountainside (Figure 7.16).

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<sup>158</sup> The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=95> (accessed June 2016).

<sup>159</sup> *Light Seam* is a gradient of light that defines a continuous edge of illumination between perpendicular architectural planes. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=96> (accessed June 2016).



**Figure 7.16** Guestroom corridor, D Caves Hotel [2010] Sanjay Puri Architects, Interior Design and Architecture; Hyderabad in Anonymous, “D Caves Hotel,” *Hospitality Design* 34, no. 4 (May/June 2012): 121; PhotoCrd: Prashant Bhat.

The 2010s decade continued with the most prolific instances of Vista to date. Conrad Sanya Haitang Bay (2010) and Lijiang Pullman Resort & Spa (2011) – both located in China – as well as the InterContinental Danang Sun Peninsula Resort (2012) in Vietnam, all utilized Vista within their lobby spaces. The former was situated by the ocean in Haitang Bay. Like The Regent Grand, it was designed in a traditional European style, combining classical elegance and French Riviera glamor and using long sightlines, fluted columns, and stone archways to surround its lobby’s central pool. Said designer Clint Nagata, “We used a lot of water features to soften the stone’s hard edges so at times you feel like you are living in a shimmering mirage.”<sup>160</sup> Indeed, the mirage effect was intensified by the series of walkways, with a Marching Order<sup>161</sup> of columns culminating in Transactional Spaces<sup>162</sup> that overlooked the ocean below (Figure 7.17).

<sup>160</sup> Anonymous, “Conrad Sayna Haitang Bay Wins Hospitality Design Award,” *Luxury Travel Magazine* <http://www.luxurytravelmagazine.com/news-articles/conrad-sanya-haitang-bay-wins-design-award-2.php> (accessed June 2016). Web.

<sup>161</sup> The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=95> (accessed June 2016).

<sup>162</sup> Rachel Joy Goldfarb, “Theory Studies: Archetypal Practices of Contemporary Resort and Spa Design” (M.A. Thesis, Cornell University, 2008): 24-30.





**Figure 7.17** Lobby, Conrad Sanya Haitang Bay [2010] Cheng Chung Design Ltd., Interior Design; BLINK Design Group, Architecture; Hainan in Anonymous, “Conrad Sanya Haitang Bay,” *Hospitality Design* 34, no. 4 (May/June 2012): 159; PhotoCrd: Louis Yu.

Lijiang Pullman Resort and InterContinental Danang Sun Peninsula Resort utilized Vista in a similar, although arguably more visually dramatic, way. Both, unlike Conrad Sanya Haitang Bay, were characterized by such vernacular elements as pagoda-styled buildings, oriental lanterns and screens, and locally-sourced hardwood. Lijiang Pullman Resort itself was modeled after local Chinese Naxi houses, which are typically separate buildings connected by a series of courtyards. Most Naxi houses also have a screen wall facing the gate of the house. This Naxi architectural influence was apparent in the resort’s guestrooms, which were designed as individual pavilions with their own private courtyards, as well as in its lobby. Soaring ceilings framed Borrowed Views<sup>163</sup> of the entrance gate on one side, and a central courtyard and the surrounding mountains on the other. Additionally, a Marching Order<sup>164</sup> of illuminated columns, lanterns, and a long carpet running right down its center accentuated the building’s strongly axial nature and reinforced guests’ journey from the entrance gate through the lobby to another realm (Figure 7.18).

<sup>163</sup> Na Jung Kim, “Interior Archetypes: Contemporary Apartment Interior Design,” (M.A. Thesis, Cornell University, 2009): 119-127.

<sup>164</sup> The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=95> (accessed June 2016).





**Figure 7.18** Lobby, Lijiang Pullman Resort & Spa Hotel [2011] Cheng Chung Design Ltd., Interior Design; Lijiang Architectural Design Co., Architecture; Yunnan in Anonymous, “Lijiang Pullman Resort & Spa Hotel,” *Hospitality Design* 34, no. 4 (May/June 2012): 129; PhotoCrd: Louis Yu.

InterContinental Danang Sun Peninsula Resort echoed the designs of One&Only Reethi Rah and Amanyara’s restaurant spaces within its lobby, which was a soaring, Transactional Space<sup>165</sup> that funneled ocean breezes down through its corridor. Its ornately-decorated interiors, accentuated by chandeliers and oriental screens, were offset by a simple black and white color scheme that, in the daytime, allowed the blueness of the surrounding water to take center stage. This also gave rise to a ‘tunnel vision’ effect that directed guests’ attention and motion straight to the ocean beyond (Figure 7.19).

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<sup>165</sup> Rachel Joy Goldfarb, “Theory Studies: Archetypical Practices of Contemporary Resort and Spa Design” (M.A. Thesis, Cornell University, 2008): 24-30.



**Figure 7.19** Lobby, InterContinental Danang Sun Peninsula Resort [2012] Bensley Design Studios, Interior Design and Architecture; Danang in “Photos” <http://www.google.com> (accessed May 2016); PhotoCrd: Virtual World Internet Ltd.

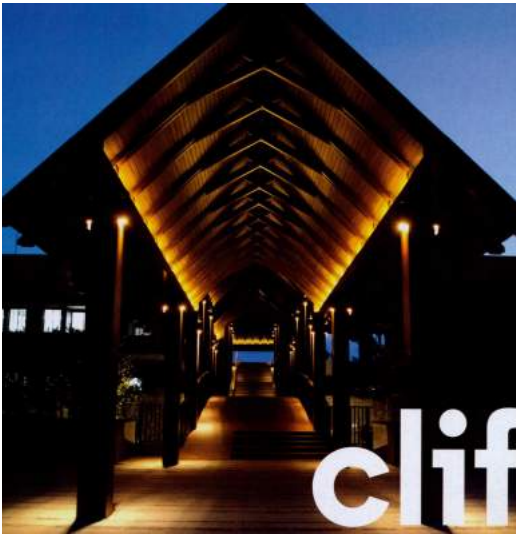
The following few years saw a series of destination resorts that utilized Vista to create dramatic, elongated entryways. Amanoi (2013) and Pullman Phuket Arcadia (2014) were designed to create sequences of discovery for their guests, starting with their grand ‘arrival halls’ that led to main lobby pavilions. The former, with its peaceful, subdued palette of stone and wood and Vietnamese-inspired architecture, appeared as if a mountain sanctuary nestled within lush foliage. Its arrival hall traversed up a jungle-clad cliff and enticed guests both upwards and outwards with its multiple instances of Borrowed View<sup>166</sup> showcasing the surrounding forest (Figure 7.20). Pullman Phuket Arcadia’s pull, on the other hand, was more unidirectional. Its walkway drew guests upwards from the main parking lot and culminated in panoramic views of the surrounding ocean (Figure 7.21). However, both Amanoi and Pullman Phuket Arcadia used a combination of Marching Orders<sup>167</sup> of columns and pitched roofs to create deceptively long pathways that captured and framed distant views and accentuated the guests’ journeys.

<sup>166</sup> Na Jung Kim, “Interior Archetypes: Contemporary Apartment Interior Design,” (M.A. Thesis, Cornell University, 2009): 119-127.

<sup>167</sup> The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=95> (accessed June 2016).



**Figure 7.20** Lobby entrance, Amano [2013] Jean-Michel Gathy and David Schoonbroodt, Interior Design and Architecture; Ninh Thuận in Anonymous, “Amano,” *Hospitality Design* 36, no. 4 (June 2014): 98; PhotoCrd: Richard Se.



**Figure 7.21** Lobby entrance, Pullman Phuket Arcadia [2014] P49 Deesign & Associates, Interior Design; Habita Architects, Architecture; Amphur Talang in Rebecca Lo, “Cliff Hanger,” *Hospitality Design* 36, no. 6 (August 2014): 124; PhotoCrd: Pullman Phuket Arcadia.

In a very similar fashion, Andaz Maui’s (2014) elongated welcome sequence directed its guests straight towards the ocean. As soon as guests left their cars to enter the lobby, they were met with a long breezeway, similar to that of Pansea Yangon, flanked by twin reflecting pools (Figure 7.22). At night, lanterns animated the route with flickering flames. Coupled with the use of Follow Me (Intype),<sup>168</sup> the resulting effect was one of drama and illusory depth, as guests traversed towards the distant horizon line

<sup>168</sup> *Follow Me* describes sequenced pools of light on the floor that are in contrast with the surrounding space, defining a circulation path. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=107> (accessed June 2016).

of the ocean, guided by warm breezes and the sounds of crashing waves. As designer Shawn Sullivan said, “There’s nothing between [the guest], the trade winds, and the waves.”<sup>169</sup>



**Figure 7.22** Lobby entrance, Andaz Maui [2014] Rockwell Group, Interior Design; WCIT Architecture, Architecture; Wailea in “Hotel Photos” <http://maui.andaz.hyatt.com/en/hotel/home.html> (accessed May 2016); PhotoCrd: Anonymous.

The most recent instance of Vista appeared in a 2015 redevelopment of the former Singapore Resort and Spa Sentosa. Marketed as a sleek ‘urban oasis,’ the newly named Sofitel Singapore Sentosa Resort & Spa consisted of a series of open-air pavilions arranged around central gardens and pools. While its landscaping was inspired by French formal gardens, its interiors exhibited a comfortable but modern hacienda feel, with soaring roofs, drapery that swayed in the soft breezes, and black and white finishes that juxtaposed with the lush surroundings. The resort’s French influence, however, could also be seen in the strongly axial walkways interconnecting its pavilions. Coupled with a Marching Order<sup>170</sup> of columns and fixtures, the result was an enticing series of Transactional Spaces<sup>171</sup> that wound around the reception, central pools, and various open-air dining areas, and spilled out to the surrounding greenery in almost all directions (Figure 7.23).

<sup>169</sup> Shawn Sullivan in Craig Kellogg, “Maui Wowie,” *Interior Design* 85, no. 2 (February 2014): 199.

<sup>170</sup> The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=95> (accessed June 2016).

<sup>171</sup> Na Jung Kim, “Interior Archetypes: Contemporary Apartment Interior Design” (M.A. Thesis, Cornell University, 2009): 119-127.



**Figure 7.23** Walkway, Sofitel Singapore Sentosa Resort & Spa [2015] MaxStudio, Interior Design; DP Architect, Architecture; Sentosa. PhotoCrd: Madison Chung, Intypes Project (January 2016).

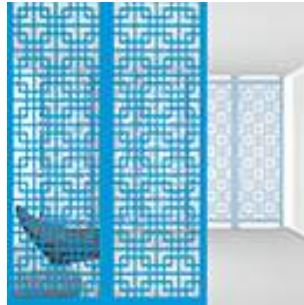
## Conclusion

Although a fairly recent trend in destination resort design, Vista has been making its mark in resort spaces – especially within arrival halls and lobbies – by creating dramatic visual sequences and establishing physical connections with the local setting. It has almost exhaustively been achieved through the use of long, open-air walkways. The chronological review also reveals, interestingly enough, that Vista has been used most frequently in resorts in Asia. Whether this is the result of climate, culture, or available photographic evidence remains to be seen. However, there is no doubt that Vista remains a useful strategy of extending the spatial boundaries of resorts well beyond the interior, both visually and physically, and it will be interesting to observe its use and progression in the remainder of this decade.

Evidence for the archetypical use and the chronological sequence of Vista in destination resorts was developed from the following sources: **1980** Lobby, Amandari [1989] Anonymous, Interior Design; Peter Muller, Architecture; Ubud in “Photo Gallery” <http://balihellotravel.com/2013/08/amandari-resort/> (accessed May 2016); PhotoCrd: Anonymous. **1990** Lobby, Amanjiwo [1997] Ed Tuttle, Interior Design and Architecture; Borobudur in “Amanjiwo Resorts” <https://www.tripadvisor.com.au> (accessed May 2016); PhotoCrd: TripAdvisor.; Dining room, Amanjiwo [1997] Ed Tuttle, Interior Design and Architecture; Borobudur in “Gallery” <https://www.aman.com/resorts/amanjiwo> (accessed May 2016); PhotoCrd: Anonymous.; ‘Village Street,’ Mielmonte Nikko Kirifuri Resort [1997] VSBA and Marunouchi Architects and Engineers, Interior Design and Architecture; Nikko in Rory Stott, “Denise Scott Brown and Robert Venturi Win 2016 AIA Gold Medal” <http://www.archdaily.com/778238/denise-scott-brown-and-robert-venturi-win-2016-aia-gold-medal> (accessed May 2016); PhotoCrd: Kawasumi Architectural Photography Office.; Lobby, Highlands Inn [1997] Anonymous, Interior Design; Anonymous, Architecture; Carmel-By-The-Sea in Cherie Hendsdill, “HOTELS' Luxury Collection: Lobbies & Baths,” *HOTELS* 32, no. 8 (August 1998): 61; PhotoCrd: Anonymous. **2000** Lobby, Pansea Yangon [2002] Anonymous, Interior Design; Alain Amedeo-Jacek Padlewski et Associates, Architecture; Yangon in “Belmond Governor’s Residence” <http://www.fodors.com/world/asia/myanmar/hotels/reviews/belmond-governors-residence-584149> (accessed May 2016); PhotoCrd: Anonymous.; Restaurant, One&Only Reethi Rah [2005] Denniston International Architects & Planners, Interior Design and Architecture; Maldives in “Cuisine” <https://www.oneandonlyresorts.com/one-and-only-reethi-rah-maldives> (accessed May 2016); PhotoCrd: Anonymous.; Restaurant, Amanyara [2006] Denniston International, Interior Design and Architecture; Providenciales in Edie Cohen, “Aman State of Mind,” *Interior Design* 77, no. 14 (July 2006): 232; PhotoCrd: Ken Hayden.; Lobby, The Cove Atlantis [2007] Anonymous, Interior Design; WATG, Architecture in Shelia Kim-Jamet, “Brushes with Greatness,” *Interior Design* 78, no. 12 (October 2007): 198; PhotoCrd: Peter Paige.; Lobby, The Regent Grand Turks and Caicos [2008] Anonymous, Interior Design; SWA Architects, Architecture; Providenciales. PhotoCrd: Madison Chung, Intypes Project (June 2016).; Guestroom, St. Regis Resort [2008] Meriem Hall, Interior Design; Pierre Lacombe, Architecture; Bora Bora in Michael Frank, “St. Regis Bora Bora,” *Architectural Digest* 65, no. 4 (April 2008): 216; PhotoCrd: Barbara Kraft. **2010** Guestroom corridor, D Caves Hotel [2010] Sanjay Puri Architects, Interior Design and Architecture; Hyderabad in Anonymous, “D Caves Hotel,” *Hospitality Design* 34, no. 4 (May/June 2012): 121; PhotoCrd: Prashant Bhat.; Lobby, Conrad Sanya Haitang Bay [2010] Cheng Chung Design Ltd., Interior Design; BLINK Design Group, Architecture; Hainan in Anonymous, “Conrad Sanya Haitang Bay,” *Hospitality Design* 34, no. 4 (May/June 2012): 159; PhotoCrd: Louis Yu.; Lobby, Lijiang Pullman Resort & Spa Hotel [2011] Cheng Chung Design Ltd., Interior Design; Lijiang Architectural Design Co., Architecture; Yunnan in Anonymous, “Lijiang Pullman Resort & Spa Hotel,” *Hospitality Design* 34, no. 4 (May/June 2012): 129; PhotoCrd: Louis Yu.; Lobby, InterContinental Danang Sun Peninsula Resort [2012] Bensley Design Studios, Interior Design and Architecture; Danang in “Photos” <http://www.google.com> (accessed May 2016); PhotoCrd: Virtual World Internet Ltd.; Lobby entrance, Amanoï [2013] Jean-Michel Gathy and David Schoonbroodt, Interior Design and Architecture; Ninh Thuận in Anonymous, “Amanoï,” *Hospitality Design* 36, no. 4 (June 2014): 98; PhotoCrd: Richard Se.; Lobby entrance, Pullman Phuket Arcadia [2014] P49 Deesign & Associates, Interior Design; Habita Architects, Architecture; Amphur Talang in Rebecca Lo, “Cliff Hanger,” *Hospitality Design* 36, no. 6 (August 2014): 124; PhotoCrd: Pullman Phuket Arcadia.; Lobby entrance, Andaz Maui [2014] Rockwell Group, Interior Design; WCIT Architecture, Architecture; Wailea in “Hotel Photos” <http://maui.andaz.hyatt.com/en/hotel/home.html> (accessed May 2016); PhotoCrd: Anonymous.; Lobby entrance, Andaz Maui [2014] Rockwell Group, Interior Design; WCIT

Architecture, Architecture; Wailea in “Hotel Photos” <http://maui.andaz.hyatt.com/en/hotel/home.html> (accessed May 2016); PhotoCrd: Anonymous.; Walkway, Sofitel Singapore Sentosa Resort & Spa [2015] MaxStudio, Interior Design; DP Architect, Architecture; Sentosa. PhotoCrd: Madison Chung, Intypes Project (January 2016).





## CHAPTER 8 LATTICE

## Definition

Lattice is a structure of open framework comprised of strips of wood, metal, or similar material that are joined together to form an interlaced pattern. The resulting solid-void configuration that is formed by the intersection of individual materials is primarily ornamental. Lattice is similar yet different to the Intype Perforate because it joins multiple intricate components together into one unified element.

## Application Definition

Although a lattice may also serve as a structural device, in destination resort design, Lattice manifests as decorative screens of varying sizes and scales. They appear throughout many different spaces – from lobbies to guestrooms to restaurants – and are primarily ornamental, serving to add visual complexity to an interior space, although sometimes they may act as stationary (but transparent) screening devices or spatial dividers. Physically, Lattice is an interior manifestation of interlaced structures such as trellises or *jali*, which are traditionally exterior or façade elements.

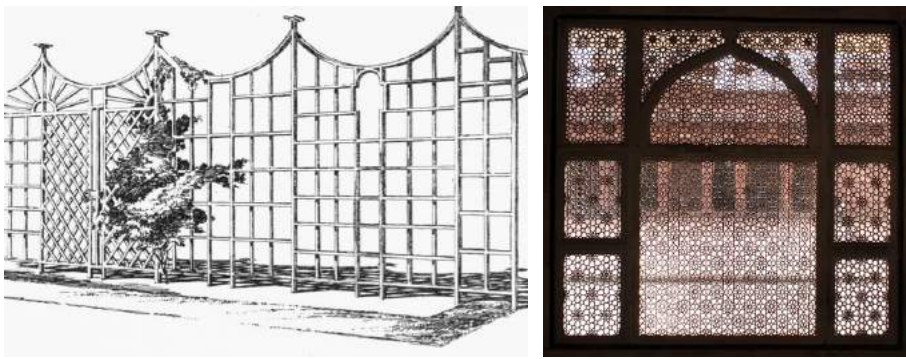
## Description

Lattice, like latticework, is a screen of openwork framework consisting of crisscrossed patterns.<sup>172</sup> In destination resort design, it can take many forms, such as that of the Western trellis or the Eastern *jali*, which traditionally have functional, exterior uses: the trellis is attached to fences, walls, or roofs to support climbing plants (Figure 8.1), while the *jali*, a common feature of Indian and Islamic architecture, is used for temperature regulation – lowering the interior temperature by compressing outside air through its holes – as well as for visual privacy (Figure 8.2). As both were most typically seen in residential or palatial settings, the use of latticework in destination resort design can be said to evoke similar residential atmospheres of either a Western or Eastern context.

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<sup>172</sup> Francis D.K. Ching, *A Visual Dictionary of Architecture* (New York: John Wiley & Sons Inc., 1995): 27.

When not a purely ornamental element, such as a headboard, Lattice in destination resort design oftentimes manifests as a stationary screening device. Due to its openwork structure, however, it does not afford visual privacy so much as it allows light and views (and sometimes, outside air) to filter through to the interior space. In addition, the prevalence of air-conditioning in the modern-day resort nulls the screens' use for temperature regulation, although its openwork structure consequently still maintains interior airflow. Thus, Lattice's primary purpose in destination resort design remains highly decorative.



**Figure 8.1** Different styles of trellis work [1903]

[https://en.wikipedia.org/wiki/File:Four\\_Styles\\_of\\_Trellis-work.png](https://en.wikipedia.org/wiki/File:Four_Styles_of_Trellis-work.png) (accessed June 2016).

**Figure 8.2** *Jali* at the Tomb of Salim Chishti [2008] Fatehpur Sikri

[https://en.wikipedia.org/wiki/Jali#/media/File:Salim\\_Chishti\\_Tomb-2.jpg](https://en.wikipedia.org/wiki/Jali#/media/File:Salim_Chishti_Tomb-2.jpg) (accessed June 2016);

PhotoCrd: David Castor.

Aesthetically, Lattice demonstrates the design principle of emphasis, which creates a focal point in space. Emphasis can be achieved by both contrast and placement. While the use of decorative screens in destination resort design typically relates to an overarching scheme, their intricate, complex nature inherently contrasts with the surroundings in which they're placed. Combined with intentionally subtle, or not so subtle placements, Lattice draws attention towards certain features or elements of an interior space, thus creating instances of visual emphasis and complexity.

## Chronological Sequence

The first instances of Lattice in destination resort design date from the 1960s decade. Lake Palace Hotel (1963), the converted 18<sup>th</sup>-century winter palace of Rajasthan's late Maharana Jagat Singh I, was situated on four acres of rock in the middle of a lake in Udaipur. In spite of necessary structural changes, the style of the palace remained consistent over the years. With its white marble, ornamental moldings, and luxurious furnishings, the Palace appeared as if an elegant residence from a bygone era. This atmosphere of privileged luxury was reinforced by the resort's peaceful courtyards, which were defined by a series of slender, carved columns and filigreed screens. The screens were both of ornamental and practical use, simultaneously accentuating the archways whilst creating shaded and ventilated seating areas where guests could enjoy the outdoor scenery (Figure 8.3).



**Figure 8.3** Lobby, Lake Palace Hotel [1963] Anonymous, Interior Design; Anonymous, Architecture; Udaipur in Adrian Cook, "India's Lake Palace," *Architectural Digest* 36, no. 7 (September 1979): 122, 127; PhotoCrd: Robert Emmet Bright.

The Greenhouse and Caesar's Palace Hotel, both opened in 1967, utilized Lattice to simulate interior garden settings. The aptly-named Greenhouse was a health and wellness getaway designed around a series of interior gardens and patios. Lush, tropical plantings and arched trelliswork pervaded throughout

the resort, creating bright and airy settings reminiscent of a greenhouse. The effect was perhaps at its most dramatic in the pool area, with its long, arched columns and ceiling encased in white trelliswork that immediately drew attention to its soaring heights, and allowed soft light to filter into the space from above (Figure 8.4).



**Figure 8.4** Pool, The Greenhouse [1967] William Parker McFadden Associates, Interior Design; Beran & Shelmire, Architecture; Dallas in Anonymous, “The Greenhouse: Where Women Can Soothe Their Spirits and Slim Their Hips,” *Interior Design* 38, No. 1 (January 1967): 103; PhotoCrd: Ezra Stoller.

Lattice also appeared in Caesar’s Palace Hotel’s dining room, The Bacchanal, which was inspired by the formal gardens of ancient Roman residences. Here, it manifested as a screening device that divided pockets of seating from one another, creating areas of intimacy but also enabling open sightlines, filtering light, and allowing the hum of surrounding voices to permeate through (Figure 8.5). The resulting visual effect was subtler than that of The Greenhouse’s, too, as The Bacchanal’s abundance of marble statues, urns, and columns, gold leafing, and plush furnishing instantly commanded guests’ attention.



**Figure 8.5** Restaurant, Caesar's Palace Hotel [1967] The Maxwell Company and Albers-Gruen Associates, Interior Design; Melvin A. Grossman, Architecture; Las Vegas in Anonymous, "Where the Action Is," *Interior Design* 38, No. 4 (April 1967): 154; PhotoCrd: Alexandre Georges.

Disney's Polynesian Village Resort's (1971) main restaurant was perhaps nearly as visually complex as The Bacchanal. A decorative trellis spanned the length of its solid ceiling; coupled with dark, intricately-patterned flooring below, the resulting interior was undeniably top and bottom-heavy. However, the presence of large windows with views of lush landscaping created a space with less enclosure and visual complexity than Caesar's; rather, it appeared as a more informal, laid-back retreat awash in natural light (Figure 8.6).



**Figure 8.6** Restaurant, Disney's Polynesian Village Resort [1971] Pierre Cabrol, Interior Design; Frank Mosher, Architecture; Orlando in Anonymous, "Becket at Disney World," *Interior Design* 45, no. 6 (June 1972): 91; PhotoCrd: Balthazar Korab.

Lattice made its way into the Rye Town Hilton two years later. In a complete departure from the typical Hilton hotel concept, the Rye Town Hilton was designed in the manner of an old country inn. From its

gazebo lounge to its pool area, the Rye Town Hilton employed Lattice in a manner that, while evocative of The Greenhouse, was more intimate and casual in scale. Woodwork panels suggesting a 19<sup>th</sup>-century summerhouse treillage framed the modest pool and filtered in daylight from above (Figure 8.7). These finishes, deliberately placed over and around the pool's borders, visually sectioned it from the rest of the space and evoked a semi-enclosed but airy atmosphere like that of a gazebo.



**Figure 8.7** Pool, Rye Town Hilton [1973] Tom Lee Ltd. and Joseph Braswell, Interior Design; Anonymous, Architecture; Westchester in Anonymous, “The Rye Town Hilton Inn,” *Interior Design* 44, no. 12 (December 1973): 76; PhotoCrd: Alexandre Georges.

The 1980s decade began with a series of destination resorts that exhibited subtle instances of Lattice throughout their spaces. Wisterian Life Club Toba's lobby (1981) was accentuated with both decorative and functional instances of treillage: from seating with intricate arm rails and reception wall finishes, to interior plant boxes that called attention to the space's double-height windows (Figure 8.8). Treillage also embellished the interiors of Yamaha Resort Haimurubushi's (1980s) guestrooms, marking one of Lattice's first appearances within a guestroom area. Here, small headboards placed behind the room's two twin beds reflected the casual, almost tropical quality of the bedroom's other furnishings (Figure 8.9).





**Figure 8.8** Lobby, Wisterian Life Club Toba [1981] Kanko Kikaku Sekkeisha, Interior Design; Anonymous, Architecture; Mie in *Resort Hotels: Architecture & Interiors* (Tokyo: Sigma Union, 1990): 33; PhotoCrd: Anonymous.



**Figure 8.9** Guestroom, Yamaha Resort Haimurubushi [1980s] ISS, Interior Design; Anonymous, Architecture; Okinawa in *Resort Hotels: Architecture & Interiors* (Tokyo: Sigma Union, 1990): 108; PhotoCrd: Anonymous.

Similarly, Hotel Tichka (1987) integrated small, albeit more intricate, screens throughout its lively and lavishly decorated interiors, which were designed in the spirit of a 19<sup>th</sup>-century Moroccan palace. The resort's Moroccan influence was apparent everywhere from its sequences of archways and vibrant use of color, right down to the smallest details, such as the incorporation of zellige tilework in its lounges' coffee tables and fireplaces. Each of the resort's five fireplaces was of slightly varying colors and motifs. Although one element in rooms full of Moroccan embellishments, each fireplace was a standout feature due to its intricately tiled and colorful panels (Figure 8.10).



**Figure 8.10** Lounge, Hotel Tichka [1987] Bill Willis, Interior Design; Charles Boccara, Architecture; Marrakech in Landt Dennis, “Contemporary Caravansary,” *Architectural Digest* 44, no. 1 (January 1987): 54; PhotoCrd: Lisl Dennis.

Walt Disney World Swan and Dolphin Resort and of Mena House Hotel opened the year 1990 with instances of Lattice in their lobby. Walt Disney’s Swan and Dolphin Resort was characterized by a colorful, postmodern style and such majestic, massive elements as its swan and dolphin-shaped exterior fountains and sculptures. Its interiors were equally visually arresting, as its lobby’s soaring Pantheon (Intype)<sup>173</sup> and Dressed Ceiling (Intype)<sup>174</sup> were accentuated by multiple skylights and extensive areas of wooden treillage (Figure 8.11).

<sup>173</sup> A *Pantheon*, like its namesake circular temple in Rome, is a round room with a domed ceiling, used in lobbies and resort and spas. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=30> (accessed June 2016).

<sup>174</sup> *Dressed Ceiling* describes the treatment of large sections of a ceiling plane that is dressed by three-dimensional materials or objects that enliven the plane in terms of decoration or ornamentation. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=143> (accessed June 2016).



**Figure 8.11** Lobby, Walt Disney World Swan and Dolphin Resort [1990] Anonymous, Interior Design; Michael Graves, Architecture; Orlando in “AD Classics: Walt Disney World Swan and Dolphin Resort” <http://www.archdaily.com/64270/ad-classics-walt-disney-world-swan-and-dolphin-resort-michael-graves> (accessed May 2016); PhotoCrd: James Cornetet.

Mena House Hotel, on the other hand, was designed in a more subdued and authentic manner evocative of its location. A former 19<sup>th</sup>-century hunting lodge that sat at the base of the Great Pyramids, its lavishly decorated interiors, replete with antique Egyptian furniture, fixtures, and art pieces, recalled medieval Islam. The use of mushrabia, in this instance, reinforced Mena House’s old-world atmosphere. Mushrabia are traditional woodwork screens that shroud windows to provide privacy for the women of the house. At Mena House Hotel, they were designed to act as decorative screening devices. In the resort’s lobby, for instance, mushrabia sectioned off a small seating area from the reception area and afforded some visual privacy to its occupants (Figure 8.12).



**Figure 8.12** Lobby, Mena House Hotel [1990] Anonymous, Interior Design; Anonymous, Architecture; Cairo in Philip Mansel, “Egypt’s Exotic Mena House,” *Architectural Digest* 47, no. 3 (March 1990): 70; PhotoCrd: Christian de Rudder.

Las Alamandas Hotel (1990) and Amanjiwo (1997) continued and closed out the 1990s decade with guestrooms reminiscent of Yamaha Resort Haimurubushi’s, albeit with stronger overarching design schemes. Said Adrian Zecha, founder of Aman Resorts, “Good design doesn’t need much embellishment.”<sup>175</sup> Here, simplicity and views trumped lavish interiors. For instance, Las Alamandas Hotel, a private residence turned intimate getaway, consisted of a mere four “casitas” situated along the coast of Mexico. The bedrooms were of a clean palette that was offset only by trellised headboards (Figure 8.13). Similarly, Amanjiwo’s concrete-walled suites exhibited clean-cut geometry based on that of local Indonesian temples. The guestroom beds were subtly accented by a floor to ceiling span of wooden trellis, which complemented each room’s neutral palette and simple finishes (Figure 8.14).

<sup>175</sup> Adrian Zecha in Carol Lutfy, “Hotel Amanjiwo,” *Architectural Digest* 54, no. 10 (October 1997): 200.



**Figure 8.13** Guestroom, Las Alamandas Hotel [1990] Anonymous, Interior Design; Anonymous, Architecture; Jalisco in “Las Alamandas” <http://sparklingvoyages.com/destinations/view/?l=224> (accessed May 2016); PhotoCrd: Anonymous.



**Figure 8.14** Guestroom, Amanjiwo [1997] Ed Tuttle, Interior Design and Architecture; Borobudur in Carol Lutfy, “Hotel Amanjiwo,” *Architectural Digest* 54, no. 10 (October 1997): 200; PhotoCrd: Erhard Pfeiffer.

Lattice appeared in similar, subtle fashions in the 2000s decade’s Carenage Bay (2000) and Wildflower Hall (2003), who used the intype to accentuate the ceilings in their restaurant spaces. While Lattice almost disappeared in Carenage Bay’s visually complex ceilings of beams and geometric patterns (Figure 8.15), however, it maintained a more striking effect in Wildflower Hall. Here, teak-enveloped treillage both complemented and emphasized the space’s columns, which in turn visually defined a portion of the dining area with a soaring, double-height ceiling (Figure 8.16).





**Figure 8.15** Restaurant, Carenage Bay [2000] Anonymous, Interior Design; Antonio Ferrari and Luigi Vietti, Architecture; Canouan Island in Gerald Clarke, “The Carenage Bay: Quiet European Luxury on Canouan Island,” *Architectural Digest* 57, no. 12 (December 2000): 213; PhotoCrd: Dan Forer.



**Figure 8.16** Restaurant, Wildflower Hall [2003] Chhada, Siembieda & Associates, Interior Design; Ranjit Sabikhi Associates, Architecture; Mashobra in Christopher Petkanas, “India: Wildflower Hall,” *Architectural Digest* 60, no. 8 (August 2003): 97; PhotoCrd: Erhard Pfeiffer.

Amanbagh, which opened two years later, was modeled after Rajasthan’s Moghul palace architecture. A fusion of Islamic and Hindu elements, sandstone and marble, it was reminiscent of the Lake Palace Hotel. The resort’s guest suites were of an understated elegance, with a neutral palette and luxurious but tasteful furnishings. Illuminated panels of intricate latticework rested in the corners of the rooms,

simultaneously casting a soft glow over the interior whilst anchoring the guestrooms' soaring volumes and creating a more intimate, romantic atmosphere (Figure 8.17).



**Figure 8.17** Guestroom, Amanbagh [2005] Design Realization, Interior Design and Architectre; Rajasthan in Michael Webb, “Peaceful Garden,” *Hospitality Design* 27, no. 6 (August 2005): 70; PhotoCrd: Amanresorts.

The 2000s decade continued and progressed into the 2010s decade with exceedingly arresting uses of Lattice. For instance, Shangri-La’s Barr Al Jissah Resort & Spa (2006) compensated for its remote situation on a remote bluff in the Oman Desert with lavish interiors, as was evidenced the moment guests arrived in the lobby. While the soaring height of its gold-plated Pantheon<sup>176</sup> undoubtedly commanded attention, recurring Light Seams (Intype)<sup>177</sup> and intricately decorated screens visually grounded the lobby’s lower half (Figure 8.18). Coupled with Double Vision,<sup>178</sup> the lobby appeared to guests as a resplendent desert mirage offering promises of more luxuries to come. Similarly, Banyan Tree Al Wadi (2011) coupled Lattice with Double Vision in its guest suites. An intricately carved screen

<sup>176</sup> The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=30> (accessed June 2016).

<sup>177</sup> *Light Seam* is a gradient of light that defines a continuous edge of illumination between perpendicular architectural planes. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=96> (accessed June 2016).

<sup>178</sup> *Double Vision* describes the effect of a mirrored or flipped object or space produced by the interaction of light with reflective surfaces. The Interior Archetypes Research and Teaching Project, Cornell University <https://intypes.cornell.edu/intypesub.cfm?inTypeID=75> (accessed June 2016).



placed directly behind the bed was arguably a focal point of the room, with its eye-catching geometry made all the more apparent in conjunction with the use of a reflecting pool to extend the screen's length and visual impact (Figure 8.19). Here, Lattice also served as a screening device that afforded some visual privacy whilst allowing light to filter through during the day.



**Figure 8.18** Lobby, Shangri-La's Barr Al Jissah Resort & Spa [2006] Wilson & Associates, Interior Design; WATG, Architecture; Muscat in David Kaufman, "Muscat Love," *Hospitality Design* 28, no. 6 (August 2006): 97; PhotoCrd: Shangri-La's Barr Al Jissah.



**Figure 8.19** Guestroom, Banyan Tree Al Wadi [2011] Architrave, Interior Design and Architecture; Ras Al Khaimah in Ayesha Khan, "Desert Oasis," *Hospitality Design* 33, no. 3 (April 2011): 234, 233; PhotoCrd: Anonymous.

The next two years saw Lattice in a series of destination resorts that opened in China. InterContinental Sanya Resort (2011) and Lijiang Pullman Resort & Spa (2012) featured lobby lounges with window walls of decorative screens – here, used to enclose and distinguish each area from the rest of the resort whilst still allowing for natural light to stream in and fill each space. The former's lounge was fresh

and light, with intricate window screens adding instances of tasteful contrast to a fundamentally clean, contemporary design defined by streamlined furniture and a neutral palette; while the latter's combination of Chinese motifs, such as plush, gold-toned furnishings and red wall accents, coupled with window screens based on traditional Chinese forms, created a more visually complex and opulent space (Figure 8.21).



**Figure 8.20** Lounge, InterContinental Sanya Resort [2011] Anonymous, Interior Design; WOHA, Architecture; Hainan in Nicholas Tamarin, “Best of Year,” *Interior Design* 82, no. 15 (December 2011): 67; PhotoCrd: Patrick Bingham-Hall.



**Figure 8.21** Lobby bar, Eadry Royal Garden Hotel [2012] BLVD International Inc., Interior Design and Architecture; Hainan in Anonymous, “Eadry Royal Garden Hotel,” *Hospitality Design* 34, no. 4 (May/June 2012): 155; PhotoCrd: Sun Xiangyu.

The Intype also appeared in Lijiang Pullman Resort & Spa (2012) around the same time. Modeled after local Chinese Naxi houses, the resort consisted of a series of individual guest pavilions and courtyards. In a similar fashion to Banyan Tree Al Wadi, the placement of screens directly behind the guestroom beds' headboards visually anchored the beds in the center of the room, whilst also acting as a transparent

screening device that wouldn't block exterior views or natural light (Figure 8.22). However, the use of Lattice here also connected the guest pavilions back to their architectural inspiration of traditional Naxi houses characterized by screen walls facing the gate of the house. Here, the screens and the beds were oriented towards the 'gateway' to their own private courtyard.



**Figure 8.22** Guestroom, Lijiang Pullman Resort & Spa [2012] Cheng Chung Design (HK) Ltd., Interior Design; Yichen Architectural Design Co., Architecture; Lijiang in “Lijiang Pullman Resort & Spa,” *Hospitality Design* 34, no. 4 (May/June 2012): 128; PhotoCrd: Louis Yu.

The year 2012 closed with the most recent instances of Lattice, both within lobby spaces. St. Regis Sanya Yalong Bay Resort and Intercontinental Danang Sun Peninsula Resort were designed with the intention of preserving sightlines to their natural surroundings. Upon entry, guests were met with Borrowed Views (Intype)<sup>179</sup> of the distant ocean. However, each resort's interiors arguably demanded equal, if not more, attention. The former's lobby bar was a soaring space of geometric patterns as evidenced in its overhead chandelier, squared pillars, and intricate screens, which anchored the upper portion of the space (Figure 8.23). Intercontinental Danang Sun Peninsula Resort's lobby was narrower but even more opulent, with pops of red and gold table ornaments combined with soaring pillars, dazzling chandeliers, and oriental screens (Figure 8.24). While in both cases, the screens were situated high up as to not interfere with exterior views, the effect was perhaps more successful in the latter's

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<sup>179</sup> Na Jung Kim, “Interior Archetypes: Contemporary Apartment Interior Design” (M.A. Thesis, Cornell University, 2009): 119-127.

lobby, wherein the blueness of the ocean was still allowed to reveal itself; while in St. Regis Sanya Yalong Bay Resort, although allowing for abundant daylight to stream though, the presence of Double Vision<sup>180</sup> heightened the visual effect of its lobby's soaring volumes and geometric complexity.



**Figure 8.23** Lobby bar, St. Regis Sanya Yalong Bay Resort [2012] DiLeonardo, Interior Design; BBG-BBGM, Architecture; Hainan in Jean Nayar, “St. Regis Sanya Yalong Bay Resort,” *Contract* 53, no. 6 (July/August 2012): 132; PhotoCrd: Ralf Tooten.

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<sup>180</sup> The Interior Archetypes Research and Teaching Project, Cornell University  
<https://intypes.cornell.edu/intypesub.cfm?inTypeID=75> (accessed June 2016).



**Figure 8.24** Lobby, Intercontinental Danang Sun Peninsula Resort [2012] Bensley Design Studios, Interior Design and Architecture; Da Nang in Ayesha Khan, “Take to the Hills,” *Hospitality Design* 34, no. 9 (November 2012): 147; PhotoCrd: Chris Cypert and Krishna Adithya.

## Conclusion

Over the decades, Lattice has appeared in many different scales, spaces, and forms – from individual panels placed within the intimate space of the guestroom to intricately-fashioned ceilings and walls of grand public spaces. The chronological review yields, however, that the use of Lattice is mostly concentrated in earlier decades (pre-2010), and surprisingly little to no visual records of it exist past the year 2012. As it is primarily an interior ornamental feature in destination resort design, its decline in popularity might be attributed to the 21<sup>st</sup>-century resort’s gradual shift from insular, embellished interiors associated with ‘old luxury’ to the greater emphasis on indoor/outdoor connectivity and authentic experiences associated with the ‘new luxury’ trend.<sup>181</sup>

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<sup>181</sup> Howard J. Wolff, “Lux in Flux,” *Hotel Yearbook* (2010): 134.



Evidence for the archetypical use and the chronological sequence of Lattice in destination resorts was developed from the following sources: **1960** Lobby, Lake Palace Hotel [1963] Anonymous, Interior Design; Anonymous, Architecture; Udaipur in Adrian Cook, "India's Lake Palace," *Architectural Digest* 36, no. 7 (September 1979): 122, 127; PhotoCrd: Robert Emmet Bright.; Pool, The Greenhouse [1967] William Parker McFadden Associates, Interior Design; Beran & Shelmire, Architecture; Dallas in Anonymous, "The Greenhouse: Where Women Can Soothe Their Spirits and Slim Their Hips," *Interior Design* 38, No. 1 (January 1967): 103; PhotoCrd: Ezra Stoller.; Restaurant, Caesar's Palace Hotel [1967] The Maxwell Company and Albers-Gruen Associates, Interior Design; Melvin A. Grossman, Architecture; Las Vegas in Anonymous, "Where the Action Is," *Interior Design* 38, No. 4 (April 1967): 154; PhotoCrd: Alexandre Georges. **1970** Restaurant, Disney's Polynesian Village Resort [1971] Pierre Cabrol, Interior Design; Frank Mosher, Architecture; Orlando in Anonymous, "Becket at Disney World," *Interior Design* 45, no. 6 (June 1972): 91; PhotoCrd: Balthazar Korab.; Pool, Rye Town Hilton [1973] Tom Lee Ltd. and Joseph Braswell, Interior Design; Anonymous, Architecture; Westchester in Anonymous, "The Rye Town Hilton Inn," *Interior Design* 44, no. 12 (December 1973): 76; PhotoCrd: Alexandre Georges. **1980** Lobby, Wisterian Life Club Toba [1981] Kanko Kikaku Sekkeisha, Interior Design; Anonymous, Architecture; Mie in *Resort Hotels: Architecture & Interiors* (Tokyo: Sigma Union, 1990): 33; PhotoCrd: Anonymous.; Guestroom, Yamaha Resort Haimurubushi [1980s] ISS, Interior Design; Anonymous, Architecture; Okinawa in *Resort Hotels: Architecture & Interiors* (Tokyo: Sigma Union, 1990): 108; PhotoCrd: Anonymous.; Lounge, Hotel Tichka [1987] Bill Willis, Interior Design; Charles Boccara, Architecture; Marrakech in Landt Dennis, "Contemporary Caravansary," *Architectural Digest* 44, no. 1 (January 1987): 54; PhotoCrd: Lisl Dennis. **1990** Lobby, Walt Disney World Swan and Dolphin Resort [1990] Anonymous, Interior Design; Michael Graves, Architecture; Orlando in "AD Classics: Walt Disney World Swan and Dolphin Resort" <http://www.archdaily.com/64270/ad-classics-walt-disney-world-swan-and-dolphin-resort-michael-graves> (accessed May 2016); PhotoCrd: James Cornetet.; Lobby, Mena House Hotel [1990] Anonymous, Interior Design; Anonymous, Architecture; Cairo in Philip Mansel, "Egypt's Exotic Mena House," *Architectural Digest* 47, no. 3 (March 1990): 70; PhotoCrd: Christian de Rudder.; Guestroom, Las Alamandas Hotel [1990] Anonymous, Interior Design; Anonymous, Architecture; Jaisco in "Las Alamandas" <http://sparklingvoyages.com/destinations/view/?l=224> (accessed May 2016); PhotoCrd: Anonymous.; Guestroom, Amanjiwo [1997] Ed Tuttle, Interior Design and Architecture; Borobudur in Carol Lutfy, "Hotel Amanjiwo," *Architectural Digest* 54, no. 10 (October 1997): 200; PhotoCrd: Erhard Pfeiffer. **2000** Restaurant, Carenage Bay [2000] Anonymous, Interior Design; Antonio Ferrari and Luigi Vietti, Architecture; Canouan Island in Gerald Clarke, "The Carenage Bay: Quiet European Luxury on Canouan Island," *Architectural Digest* 57, no. 12 (December 2000): 213; PhotoCrd: Dan Forer.; Restaurant, Wildflower Hall [2003] Chhada, Siembieda & Associates, Interior Design; Ranjit Sabikhi Associates, Architecture; Mashobra in Christopher Petkanas, "India: Wildflower Hall," *Architectural Digest* 60, no. 8 (August 2003): 97; PhotoCrd: Erhard Pfeiffer.; Guestroom, Amanbagh [2005] Design Realization, Interior Design and Architecture; Rajasthan in Michael Webb, "Peaceful Garden," *Hospitality Design* 27, no. 6 (August 2005): 70; PhotoCrd: Amanresorts.; Lobby, Shangri-La's Barr Al Jissah Resort & Spa [2006] Wilson & Associates, Interior Design; WATG, Architecture; Muscat in David Kaufman, "Muscat Love," *Hospitality Design* 28, no. 6 (August 2006): 97; PhotoCrd: Shangri-La's Barr Al Jissah. **2010** Guestroom, Banyan Tree Al Wadi [2011] Architrave, Interior Design and Architecture; Ras Al Khaimah in Ayesha Khan, "Desert Oasis," *Hospitality Design* 33, no. 3 (April 2011): 234, 233; PhotoCrd: Anonymous.; Lounge, InterContinental Sanya Resort [2011] Anonymous, Interior Design; WOHA, Architecture; Hainan in Nicholas Tamarin, "Best of Year," *Interior Design* 82, no. 15 (December 2011): 67; PhotoCrd: Patrick Bingham-Hall.; Lobby bar, Eadry

Royal Garden Hotel [2012] BLVD International Inc., Interior Design and Architecture; Hainan in Anonymous, "Eadry Royal Garden Hotel," *Hospitality Design* 34, no. 4 (May/June 2012): 155; PhotoCrd: Sun Xiangyu.; Guestroom, Lijiang Pullman Resort & Spa [2012] Cheng Chung Design (HK) Ltd., Interior Design; Yichen Architectural Design Co., Architecture; Lijiang in "Lijiang Pullman Resort & Spa," *Hospitality Design* 34, no. 4 (May/June 2012): 128; PhotoCrd: Louis Yu.; Lobby bar, St. Regis Sanya Yalong Bay Resort [2012] DiLeonardo, Interior Design; BBG-BBGM, Architecture; Hainan in Jean Nayar, "St. Regis Sanya Yalong Bay Resort," *Contract* 53, no. 6 (July/August 2012): 132; PhotoCrd: Ralf Tooten.; Lobby, Intercontinental Danang Sun Peninsula Resort [2012] Bensley Design Studios, Interior Design and Architecture; Da Nang in Ayesha Khan, "Take to the Hills," *Hospitality Design* 34, no. 9 (November 2012): 147; PhotoCrd: Chris Cypert and Krishna Adithya.



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